HOLLYWOOD | SCREEN-STAGE-RADIO | BROADWAY

VARIETY

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NEW, OLD AND OUT STARS

From 3 to 30 Millions for Wrigley's Pacific Joy Spot—$15 Per Spender

Santa Catalina Island, June 18.

The Dutch originally bought the Island of Manhattan from the Indians for a handful of beads and a slug of drugstore rye. William Wrigley bought Catalina in 1919 for $3,000,000. That's a little more than the beads were worth, but the investment is turning out almost as good as the Dutchmen's bargain.

The island is 22 miles long, ranging in width from seven miles to a quarter. Recently a syndicate which wanted to turn the island into a wide open spot offered Wrigley $30,000,000 for the land. Wrigley gave them the wrong answer.

Original investment and improvements stand the gum man around $20,000,000. Everything that's a sure money-maker is owned by Wrigley. Included are the transportation system between the mainland and the island, the bus company on the island, glass bottom boats, three major hotels, a tent city which can house 4,000, the theatre and all other "must-do" forms of passing time.

As a good will gesture, Wrigley operates a dance hall that will and has accomodated 6,500 couples and a bird farm, both free to the public.

No Midway

Island is without an amusement one. Probably Wrigley figured that a midway wasn't his racket. Anyone who doesn't want to ride on one of his boats, airplanes or busses must just sit. With exception of a few restaurants and shops, everytime anyone spends a dime on the island is paying tribute to him. An 18-hole golf course attracts the niblick hounds. No matter how they play they find their ball in a downhill lie. Any auto is a Jones here.

Dance hall is the class spot of its kind on the Coast. Similar to a European circus in construction with seats placed around the entire dancing circle. About 3,000 a. k's. can watch young America hoof. No

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CRIB RACKET BY RENO GETS BIG RENT PROFIT

Reno, June 22.

Under the classification of "apartments" a building permit was secured this week by the Graham-McKay syndicate to enlarge Reno's famous restricted district, known as the "stockade," by the addition of 24 more rooms eight feet wide and 16 feet long.

There are now 47 "apartments" in the bricked-in enclosure. The new addition will make it 73.

Revenue derived from the "racket" in rent alone at $2.50 day or night amounts to about $375 a day or $135,000 a year on a total investment of $20,000. The maintenance cost amounts to about $1,000 a month for light, water, fuel and special officers to guard the gate.

It Can

Hollywood, June 22.

When Douglas Fairbanks was in Spain he was introduced to the then King Alphonso.

"How are you, Mr. Fairbanks," said the royal one. "Whatever has become of Fatty Arbuckle"

"He's running a restaurant," Fairbanks informed him.

"Well," sighed the King, "a thing like that can happen to any of us."

Even Bloodhound Walks On Finale N. Y. "Uncle Tom's Cabin" Troupe

Rochester, N. Y., June 22.

The last "Uncle Tom's Cabin" troupe in this section folded last week in Avon. Finale was tough, lights going out in tent and show going on in darkness until a couple of lanterns were procured. Mangy cur that served as a bloodhound ran away, so the dog effect had to be simulated from offstage.

Show started in April in West Virginia and did pretty well until it hit New York state. William Ketrow, owner, says folks up this way are too derned sophisticated.

With Uncle Tom, Aunt Ophelia, George Harris and his wife Eliza, who doubled as Little Eva, joining the unemployed, Ketrow took the tent to LeRoy and opened the next night with a company of midgets. He said his friend, Tom Finn of Hoosick Falls switched from "Uncle Tom" to magic this year.

MEDICINE SHOW BACK

Made Modern in South With Radio Plug For Free Show

Dallas, June 22.

A whiff of the old times comes to show biz in Texas in marked reappearance of the medicine show.

The liniment barkers have been extinct for at least a decade in this section. One outfit used a radio plug for its free show, paying for the time.

Absence of legit and vaude during summer brings plenty drifters.

Idea seems to spread to ad departments of firms outside medicine, using the burlesques as plug. Idea seems to look favorable to jobless tab performers.

Bargain Prosperity

Los Angeles, June 22.

One of the biggest local stations is putting on a prosperity hour. Contains 50 different 20-word announcements.

Rate is $28 for eight weeks, once weekly.

32 NEW IN FILMS; LEGIT VERY LIGHT

Vaudeville Negative and Burlesque Hopeless—Come-Backs Mentioned with Fade Outs included

RADIO'S NAME VALUE

By JOE BIGELOW

Thirty-two picture players took their places as stars in the regular season of 30-31, just ended. The same number faded out for the time being or forever. During that period 41 others reached outstanding prominence in featured or support roles, with the select group of these showing the most promise of future star rating.

The new stars were even as to sex, men and women each numbering 16. Other theatrical branches, probably confined in scope more than pictures, were less fortunate in the discovery of new attractive personalities. During the course of the

(Continued on page 10)

Execs as Extras, Real Barometer Of Picture Biz

Hollywood, June 22.

The extra list is the refuge of has-beens and layoffs. Personnel of the mob has always been an indication here of the picture business' health or lack of it.

Some of the past's high-priced directors, players and former studio departmental heads are now among the crowd, eager for the $5 to $10 a day.

In a mob of 250 at one studio the other day an executive counted two former directors, a dance director, six featured players and a score or more bit actors. Director used as many as possible of the oldtimers in bit parts, which called for fatter pay checks than they had anticipated.

$5,000 for the Truth

Ann Pennington was used in an ad display in the New York papers by Lux. Under handwriting claimed to be Miss Pennington's, she admitted to 39 years.

Miss Pennington is reported to have received $5,000 for the use of her name and right age.

Bad Times Bring Reorganization To the Business of Booze-Selling

Not So Heroic

New York newspaper stories of the Governmental bearing down on Capone were noteworthy for their change in tone. Noticeable enough to hint of suggestion to stop playing up gangsters.

Even the tabloids, which have been dubbed the trade papers of the racketeers, underwent a change of front in playing down instead of up on the underworld leaders.

Yarns were conspicuously dotted by such descriptive terms as "leering," "sneering," "weak," etc., in, for a change, trying to present an unattractive word picture of the gangster and others of the strata.

In contrast to the effect that the depression may have had upon other businesses, the general trade depression has necessitated a complete reorganization of the bootlegging business that has put it on a far sounder basis than ever before.

The net effect of the conditions on the booze business has been to raise the standard of the liquor sold and reduce its price to the consumer. This is contrary to a good many commodities of other businesses where price reductions in commodities have been coupled with a reduction in the standard of the commodity itself.

Since bad times good grades of whiskey and champagne, formerly selling for $120 a case, can be bought for $70 a case, with more assurance of genuineness.

When the slump began the dollar volume of the bootlegger shrank along with other business volume. The bootlegger had to reorganize his organization or lose money and go out of business. The trade depression caused a complete reorganization of the bootlegging industry, which was managed in a way to indicate that it rivals other big businesses in its quota of brains. The whole system of handling liquor was changed.

Before the slump the big booze handlers sold their liquor through hundreds of salesmen. These salesmen did not touch the liquor. They merely obtained orders from the customers, passed the orders along to the owner of the liquor and received a commission for the sale.

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Mining Town Gives Joints Own Little "Sin City" and So Reforms

Randsburg, Calif., June 22.

This California mining town, formerly known as a wide open spot, has cleaned up most of its red light joints by giving them a town of their own three miles away.

Known as "Sin City," and sometimes as "Gin City" or "Skin City," the handful of shacks is one of the hottest places of its size in the world. Post office name for the town is Red Mountain.

Cleanup of Randsburg was brought by the depression. The younger free living crowd looked elsewhere for work, leaving the place to the family element, which has whitewashed about 75% of the town.

Polly Moran's New Beak May Impair Her Option

Hollywood, June 22.

Polly Moran's recent nose operation may cause her to be dropped from Metro's payroll shortly, it is reported. Reason given is that the plastic operation, which changed the contour of Miss Moran's nose, killed part of her comedy value for the screen. Operation was performed after the comedienne broke her nose in a fall last Easter.

U. OF R.'S FILM COURSE

Rochester, N. Y., June 22.

University of Rochester Institute of Applied Optics is offering a summer course for motion picture engineers. College expects a large enrollment.

Plans may make this a center for research in motion picture science.

SHAKING HOOFS IN IA. OKE IN PAJAMAS NOW

Des Moines, June 22.

To pant or not to pant while dancing has been a problem to the galloping gals who frequent public dance halls and ball rooms here.

They have finally won the consent of the hall matrons to don pajamas and are flinging a mean bell bottom these days.

With the modern pantaloons approved by the female dance hall officials, only one member of the dance hall commission has voiced disapproval. Rex Brown, the commission secretary, feels pajamas are sleeping attire and have no place on the dance floor.

"We can't allow bathing suits to be worn at dances" he said "so why should we allow sleeping suits? Even though some of the modern pajama styles may be made of the same materials and similar to dresses, sanction would only lead to bolder styles. Soon we would have the more flimsy and diaphanous variety which should appear only in the boudoir."

Department stores and shops featuring pajamas at less than five dollars are getting a big run. Calico types predominate.

More Studio Letouts Again Upset Coast Colony—Radio Lets Loose 2d 100 Lot—Par Says No Bulk Drops

Hollywood, June 22.

A second outbreak of studio retrenchment is getting Hollywood all hot and bothered, setting into circulation scores of rumors of still further cuts and retrenchments. The first trip of the steam roller was expected and accepted as something that had to be put up with, but the second sortie following so closely upon the heels of the first has everyone worried as to the eventual outcome and wondering just when his own turn will come.

The worst outbreak was at the Radio Pictures studio where about 100 employees on regular employment have been dropped, following the layoff of about 200 others three weeks ago. At that time it was said those dropped were not regularly employed but on the picture-to-picture engagements. The more recent letout is from the ranks of those who have been regularly employed and who felt fairly secure.

The ostensible reason for the cut is the reduction of the immediate Radio Pictures production program from 12 pictures for summer completion to three. These are "Consolation Marriage," "Should Wives Work," and "Are These Our Children." Put back in the mothballs are "Bird of Paradise," "Secret Service," "Marcheta" and "The Dove."

Radio is now about seven pictures ahead of schedule. More letouts are expected in the ranks of writers not under contract. All Radio directors are under contract and will hang on, but the excess talent will be trimmed to the raw.

Speed Production

In an interview Joseph Schnitzer explained:

"We have been operating at peak capacity for several months. Because of this unusual activity we have completed a sufficient number of pictures to comply with our releasing demands until the first of the year. Production will be slowed down, but the studio will not be closed."

Short subjects are also to be curtained for the present.

Inside story is to the effect that the call from New York for further cuts is said to hinge partly upon the Richard Dix situation through that star being still unsigned, but there is a local angle in the rivalry between Joseph Schnitzer and William Le Baron. Latter's powers have been curtailed since Schnitzer came out here.

No Big Par Layoff

Letting out of Robert Harris, Paramount story supervisor, started reports that Par was about to follow Radio with a similarly drastic cut. Schulberg denies that any big layoff impends and refers to his previous statement that there would be a gradual elimination of people found not to be necessary, but no wholesale dismissals.

There have been a normal number of letouts, including Guy Bolton, Marian Dix, Charles Furthman, Harry Cort, Victor Heerman, A. A. Kline and Lajos Zilahy, all writers, and Norman Foster and Cyril Maude, actors. Schulberg states that against these nine layoffs there have been seven replacements, four writers and three directors.

No layoffs at Radio indicates the trouble is within the studio organization alone and not general to Radio activities.

Still fresh in memory are recent optimistic speeches of Hiram Brown and David Sarnoff of RKO and their assurances there would be no layoffs.

Not Important

Saying that there had been no special order from the east to cut down all departments at the Coast Radio studio, with the plant under what might be called an economy program for some time now in the thought of maintaining quality of production at less cost, Hiram S. Brown, president of RKO, yesterday had no confirmation of reports of a sudden shakeup in the west.

Reports drifting back east were that around 200 were being laid off in departments down the line following decision of higher-ups in RKO for lowered production costs.

Brown agrees that the time is ripe, not only for Radio but all companies, to keep costs down to a minimum without jeopardizing production, adding the policy of RKO at the studio has been to practice economy right along. Brown could not see where any layoff, suddenly decided by the Coast, unless it involved many extras and minor help, was of outstanding importance.

The surest way to be happy is to get so busy that you have no time to be unhappy.

MR. AND MRS. JACK NORWORTH
130 West 44th Street
New York

"—In 2 Generations"

Hollywood, June 22.

Despite much printed matter and self-ballyhoo, Arthur Caesar has not yet been seen in action at polo by the public at large.

To preserve the myth of his prowess, the Warners' scrub sub appears at the games in full costume but with his right hand heavily bandaged.

NEW 'AGE' SCRIPT VINDICATES DIRECTOR

Hollywood, June 22.

Metro, champ retaker and remaker, is doing almost a completely new script on Joan Crawford's "This Modern Age," with Nick Grinde probably resuming direction.

Elaborate new treatment vindicates the director and places blame on the original story treatment. Clarence Brown, who was to have been switched to "Age," gets "Emma," Marie Dressler's next.

Hospital Sessions Halt Miller-Bennett Vacations

Hollywood, June 22.

Marylin Miller and Constance Bennett have both suddenly been taken to hospitals for operations. Miss Miller entered this morning to undergo an appendix removal.

Miss Bennett, who was to leave on a vacation, was stricken Saturday (20) and will be treated for intestinal adhesion. Miss Miller was also due to vacation, having picked Honolulu.

Evalyn Knapp Hurt

Hollywood, June 22.

Evelyn Knapp broke two ribs and was badly shaken in a fall yesterday (Sunday).

She was hiking in the Hollywood hills when she slipped.

JACK WARNER SAILING

Hollywood, June 22.

Jack Warner leaves immediately after July 4 for a two month's vacation abroad.

His family's going along.

Weather

London, June 22.

To add to the general theatrical depression due to excellent weather, there are any number of international outdoor events to worry London's showmen.

Among these are the Royal Air Force Display scheduled for June 27, the Greyhound Derby for the same day and the fortnight's international tennis tournament to start next week at Wimbledon.

Beautiful summer weekend with Sunday grosses suffering.

Picture houses dropped about 25% on the day.

Paris, June 22.

Weather is cooler but no pickup in biz.

Colonial Exhibition is cornering all the customers there are for amusements in these parts.

WILL MAHONEY

The New York "Graphic" said, "Will Mahoney, with his Mahoneyphone, is again the hit of the show, and the only reason the audience doesn't throw ticker-tape and telephone books is because neither is available. He is a super-comedian."

Direction
RALPH G. FARNUM
1560 Broadway

Radio Disc's Newsreel In Series Defending Hollywood's Gen. Rep

Hollywood, June 22.

The first of a series of orations in defense of Hollywood, designed to correct the impression the rest of the world has of the film-factory center, went on the air last night, sponsored by Mobilgas stations. George Arliss, speaker on the disc record, made by Warner-First National at its Burbank studios, will be followed by John Barrymore, Dorothy Mackaill, Walter Huston, Douglas Fairbanks, Jr., and other WB-FN stars.

Series, to consist of 52 different radio talks, is being put out by WB-FN under the trade name of "Radio Newsreel of Hollywood." It will go on the air through Warners' local Hollywood station every week.

Each broadcast will be 15-minutes long.

BESSIE LOVE IN VAUDE, SONG-TALK ACT, $1,750

Bessie Love, of pictures, goes to RKO starting Aug. 1 in Chicago at $1,750 weekly.

Vaude trip will be for six weeks in the east. She will do songs and some talk, with piano accompaniment. Booking made direct with Charley Freeman, for RKO.

Cantor Would Do Two Films Yearly, One U. A.

Hollywood, June 22.

Preferring to remain in pictures, Eddie Cantor may switch to another company for one film when he gets through with "Palmy Days" for Sam Goldwyn. Following this outside picture the comedian would return to Goldwyn for another.

Goldwyn prefers to make one special annually with the comedian, but Cantor wants a semi-annual picture representation if he's to retain his hold on the public.

Hence the possibility of Cantor aligning with another company in between his Goldwyn contract.

Shearer in "Interlude"

Hollywood, June 22.

On returning from her European vacation Norma Shearer will go into the femme lead of "Strange Interlude."

No male lead set yet, but Alfred Lunt is a possibility. Lunt and Lynn Fontanne, at Metro for "The Guardsman," had been mentioned for the two "Interlude" leads.

MONTENEGRO STAYS

Hollywood, June 22.

Off the Metro payroll a few weeks ago and ready to sail back to Spain, Conchita Montenegro goes to Fox.

She has a year's contract and will, as at Metro be spotted in domestics as well as foreigns.

Lawyers Did an M. C. in Picking of Fox-Sheehan Jurors—and Got Laughs

In the show biz it's an m. c., but in the jurrors' examining room a lawyer is really a legal interlocutor. No minstrel show or revue has spouted more giggles than those framed by the barristers who examined potential jurors in the recent suit of W. R. Sheehan against William Fox in the N. Y. Supreme Court.

Representing William Fox was Samuel Untermyer and his son, Alvin. For Sheehan there were Nathan Burkan and former Judge Dan Cohalan. It's tough to be a good lawyer when confronted with the squareheads who showed up as jury candidates. More than once only their sense of humor presented the lawyers from crying. The candidates and Sheehan had a swell time out-staring each other when they were asked if they'd ever seen the production head before. Fox was not present.

The attorneys really started it themselves as no sooner would Burkan start on some discourse to the jurrors than Untermyer would chirp, "Stop making a speech." The phrase soon became the password. If Untermyer asked a prospective juror whether he knew Mr. Wiggins, of the Chase Bank, Burkan would rise and inform that Mr. Wiggin had nothing to do with the case, and why. Which again would draw Untermyer's "Stop making a speech."

No Answers

"Gentlemen," said both lawyers, "if you are familiar with the case or know the principals in this fight or have any reason which would make you feel that you could not act fairly as a juryman on this case, please state so."

Not an answer.

So the inquiry went on from man to man and the only thing the jurors weren't asked was to explain the Einstein theory.

Suddenly a talesman volunteered, "I know Judge Cohalan's son."

"Which son do you know?"

"Tom, but I haven't seen him for years."

"Excused."

Another juror was listed as a director.

"A director of what?"

"Director of advertising."

Excused.

Still another director turned out to be a reporter on a magazine. He was a director in the editorial department and wanted to know whether the case had antyhing to do with the Pathe fire. Burkan arose to do some questioning and explaining as to who was or was not connected with the case.

"Stop making speeches."

Then one lawyer probed the editorial director as to why he had asked about the Pathe fire. Answer came that since Fox Film was a picture company and Pathe, too, he thought the two were the same thing, and he couldn't act fairly in the Pathe case because he had already made up his mind.

Juror Owned Stock

It went on for an hour and a half, the jurors being definitely appraised that none who had so much as a remote contact with the principals or the company, or the company directors, could sit as jurors.

Just as everything looked set and the jury picked up piped one who said:

"I used to own some Fox stock." This bird had been sitting for over an hour being examined himself and listening to others, but had he just recalled that he might not be eligible.

It turned out he owned the stock around a year ago, but couldn't remember whether it was Fox Films or Fox Theatres or how much it amounted to.

Excused."

Another entry was turned down because he worked for a corporation in which Max D. Steuer was an interested official. Maybe that's something.

One was also rejected because he'd been out of work six months. The lawyers were taking no chances.

About this time Attorney Burkan explained something about the Pathe case. "Stop making speeches."

"But Mr. Burkan is now talking for both sides," volunteered former Judge Cohalan. Untermyer insisted

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Laugh, Clown

Hollywood, June 22.

Femme player just handed a contract by a studio was supplying the studio press agent with information for her biography.

"Married?" asked the p. a.

"No," was the answer.

"Any children," asked the p.a., turning clown.

"One," replied the femme, "but the studio knows about it."

AUTHOR'S SAMPLE IN PERSON OF TORRIDITY

Hollywood, June 22.

Louis Weitzenkorn, author of "Five Star Final," now one of the writers on the Paramount lot, attended the opening of "Rebound" at the Cathay Circle in a large way. His expansive mood became somewhat of a trial to the others attending the debut with the local gensdarmerie urging him to soft pedal.

Weitzenkorn took offense and his language made it apparent that the dialog in the play not an accident. Reached a point where its torridity passed the mark and he was run in, charged with possession; an offense which under the Wright act is a serious matter.

Patti Harrold's Reno Divorce from Meeker

Reno, June 22.

Adeline Patti Harrold filed suit for divorce here today from A. L. Meeker, and got it.

She is the daughter of Orville Harrold.

Clara Bow on Stage?

Cabled advice from abroad states that Evelyn Laye will not appear in "Vanities." The English star rejected an offer from Earl Carroll sometime ago. Understood that Carroll is dickering with Clara Bow for his revue.

Miss Laye will open her season in London for Charles B. Cochran, who will present her in an operetta for a limited engagement. She is due here about the first of the year.

SAILINGS

Aug. 14 (Paris to New York) Alexander Warshawsky and dance troupe (De Grasse).

July 17 (Paris to New York), Morse Erskin, A. M. Goldberg (De-Grasse).

July 4 (Paris to New York), Helen Husband (Statendam).

July 4 (Paris to New York), Arthur Richman (Berengaria).

July 2 (Paris to New York), O. O. McIntyre, Gloria Swanson, Chester Erskin, Tom Delehanty (Ile de France).

June 25 (Paris to New York), Will Mahoney (Leviathan).

June 25 (New York to Berlin) Joe Mankiewicz (Bremen).

June 24 (New York to London), Mr. and Mrs. Cecil B. De Mille (Ile de France).

June 24 (New York to Paris) Mr. and Mrs. Fred Allen; Mr. and Mrs. John W. Bonney, Rosita and Ramon (Ile de France).

June 23 (Paris to New York), Valentin Mandelstam (Paris).

June 22 (New York to Paris) Julian L. Harris (Columbus).

June 20 (London to New York) Jenie Jacobs, Pauline Cooke (Mauretania).

June 20 (New York to Havana) Paul Althouse (Oriente).

June 20 (Australia to London) Rowena Ronald. Pemberton Williard (Mongolia).

June 19 (New York to Paris), John Emerson, Leonard Liebling (Europa).

June 17 (New York to Paris) Mischa Elman, Mrs. Tony Sarg, Natalie Hall, Mr. and Mrs. Jean Blanchon, York and King (France).

June 16 (New York to Paris) Milton Lewis (Bremen).

June 15 (New York to Shanghai), Harry G. Musgrove.

CECIL DeMILLE TALKING

Film People Buying Ranches as Play Spots; Also Security for Lean Days

Hollywood, June 22.

Back to the soil movement is on for Hollywood celebs. They're going for ranches, farms and fruit orchards. It all has something to do with those heavy pay checks which come around every week, now that other forms of investments are out.

There's a two-way gamble on the soil movement. As things are now, they feel they'll never know just when they might need a restful spot on which to retire. And that lolling in the sun while the dirt pays doesn't sound so bad with all this gloom as to the future hanging about.

Real Estate Bust

There was a time when all the shekels went into Los Angeles real estate. That was in the boom days, when you could double your money in a year or less. When that halted there was the mad market gambol. Putting kale in the bank is still considered hazardous to the more careful ones unless the word "National" is somewhere in the handle. Three local bank closings have brought on a still more cautious outlook.

But something has to be done by the fortunates with four-figure weekly checks. Quite a sizeable sum each week remains cold, in gold or bills, in safe deposit boxes. The farm gag is the comedy relief, a little outside kale coming in —so they believe—but it will be a soft spot to land if ever the bottom drops out.

De Luxe

Ranches north of here, owned by picture folk, have tennis courts and four car garages where the telephone booth used to stand. Little shacks with four master bedrooms, besides sundry other sleeping rooms. Old swimming holes around these palatial joints generally have tiled bottoms, with hired help standing near with a towel. But it's a ranch and some day it will pay for itself —with cattle, potatoes, turkeys, oranges or something.

To date the picture celebs' combined farming activities have been a one-way street.

NO SHOW BUSINESS FOR MRS. NIXON-NIRDLINGER

Atlantic City, June 22.

There's nothing in the reports of Mrs. Nixon-Nirdlinger going into vaudeville. At the Madison hotel here, where Mrs. Nixon-Nirdlinger will spend the summer, she admitted proposals to place her in pictures or the stage, but that she refused to discuss the subject.

Mrs. Nixon Nirdlinger said that the published statements of her accepting a theatre engagement were made because she feared there would be some contest over the terms of her husband's will when she returned to this country. She added that since consulting her attorney in Philadelphia she was encouraged to believe that all would turn out well.

Under the terms of the will of Nixon-Nirdlinger, theatre owner, whom she met and eloped with when she came to Atlantic City as "Miss St. Louis" in the 1923 Beauty Pageant, the wife is to receive one-third of the income, and her two children, Fred, Jr., 4, and Charlotte Lou, 20 months old, are to receive 10% cash, or 20% in all, of the revenues. When the children reach 30 they will receive 10% of the principal of the estate, which is said to be chiefly in life insurance and a share of theatre property.

Mrs. Fiske's 1st Talker

Hollywood, June 22.

Minnie Maddern Fiske is opposite Lowell Sherman in "Honor Be Damned."

Her first talker part.

For $100!

Hollywood, June 22.

Roland Brown, to direct "Yellow Ticket" at Fox, wanted a genuine yellow ticket and let it be known to the Russian colony here that there was $100 for the owner of one of the old street-walking passports.

Eight girls in pictures showed up at the studio the following day with tickets.

BAKER OUT OF F. N. BY HIS OWN SUGGESTION

Hollywood, June 22.

With only four months to go on his contract as production head of First National, C. Graham Baker has requested his release.

Consolidation with WB resulted in the demotion of Baker to scenario editorship when Daryl Zanuck became production head of the dual studio. Baker felt that a clash would be inevitable, so asked he be relieved from further duty, preferring a non-spectacular exit.

"Miss Poland's" Flop Film Career Ends in "Scram"!

Hollywood, June 22.

Janina Smolinska, "Miss Poland" in the international beauty pageant two years ago, is heading back home on invitation from the immigration department.

Producers didn't fall for her beauty so far as a picture contract was concerned. She stayed on here at a variety of addresses.

Government caught up and reminded her that her tourist passport was up a year and a half ago. It gave her 48 hours to pack up.

Married? Morton Says No, but Lys Says Yes

Hollywood, June 22.

Lya Lys, former Metro French player import, and Charles Morton, former Fox star, are reported married, with Miss Lys introducing Morton as her husband to friends.

At Miss Lys' home Morton denied to a "Variety" reporter they were married. "We have been going around together for several months, though," he stated.

Nolan, Alleged Murderer, One of First Keystoners

Los Angeles, June 22.

Detective Lieut. Eddie Nolan, head of the L. A. vice squad, charged with murdering his sweetheart in a downtown hotel here last week, is one of the original Keystone cops. He later directed shorts for Sennett.

Nolan quit pictures 10 years ago, going into the police department. Recently he was made head of the vice squad where he made a reputation of handling blackmail and extortion cases.

Maybe It's "Mirage"

Hollywood, June 22.

"Mirage," Edgar Selwyn play Metro had scheduled for Joan Crawford, may have to be delayed. Miss Crawford and her husband, Douglas Fairbanks, Jr., are reported pricing layettes.

Metro has assigned Lenore Coffee to adapt "Mirage."

French Vaude Comedienne

Hollywood, June 22.

Mathilde Comont, French character picture actress, is going vaude with a comedy song act.

Numbers written by her accompanist, Wynn Hammer.

PICTURES NEED INDEPENDENTS

Tells Why—Free Thinking Creative Minds Undestroyed by Single Head—"If Edison Had Had a Supervisor We'd Had No Electric Lights"

NON-RADICAL? LISTEN!

By COURTENEY ALLISON

Since sound pictures, mass production has become impossible, says Cecil DeMille. Mass distribution, yes, but not mass production. Pictures and sardines are both canned but there is a difference, he states.

As a result DeMille prophecizes an age of independent production. He is not finding fault with the minds of the producers but believes that they can't turn out 50 or 70 good pictures a year, and he believes that independent production will be asked for by the existing producers. Until then, of course, independent production can't get any place, but that this phase of it is bound to come, DeMille is convinced.

More free thinking creative minds must be brought into the business —and there are plenty of them, but they have been confined and restricted because their ideas and schemes have had to go through the mind of one producer. This system drains and eliminates the worth that might be contributed by various creative individuals.

"I doubt very much," said Mr. DeMille, "if Edison had had a supervisor we would have had electric lamps. We would probably still be using oil lamps. He may have had a supervising mind that he could lean on and try out his ideas on but no one who was to veto or hinder his experiments. All creative minds need a supervision of this sort, but not any supervision that is forced upon them.

Hampering

"Nothing of any real worth in a creative way has ever been done if the creator has been hampered and utterly restricted. Raphael would never have painted the Sistine Chapel if his patrons had told him just what and how many cherubs he must paint in. It is the individual who can see an idea and make it great and if all his individual efforts and inspirations are to be cut after one pattern, what use is he?

"And individual contribution is just what the present picture system hampers and almost totally destroys.

"One time in order to prove that the picture system of selecting material was wrong, I took a script of a picture I had made called, "Male and Female," which was one of the most successful pictures ever made, changed the name and sent it around to every studio including our own. Every one turned it down. Maybe someone else might have not seen anything in the script. Probably some of the finest pictures ever made have been flops if done by directors other than those who saw good ideas in them.

Extravagance

'I am not at all for this terrific extravagance in pictures, because first of all a picture must be commercial, but I fully believe that the more artistic they are the more commercial they will be. I don't believe there has ever been a great picture made that was a failure. The public is usually right and will respond.

"And I think the percentage of success will be vastly raised by independent production fostered by the great producing companies.

"Independence of thought is what is needed and they are coming to see that. I am as sure of that as I am that New York City had to grow up in the air because it could not spread out. But one can't tell about prophets. Once when I was a little boy I remember predicting that there would never be any autobiles."

Drama in Russia

Mr. DeMille is going to Russia. He can't think of any place offering more drama at the moment. A great prehistoric beast shaking off its shackles and stepping into civilization is his dramatic visualization of Russia. And he is, he thinks, in sympathy with Russia. He sees the capitalistic system a failure. There is no integrity in it and he believes that the fundamental integrity of the American people will revolt against it.

"I am not a radical," Mr. DeMille said, "but now things are a question of right and wrong. The public has been milked and are growing tired of it. It is not speculation alone. There is something rotten at the core of our system. We have to get back to the simple true principals that our government was founded on. Even legitimate stockholders now have been turned from partners in a business into goats and they will get sick of it. There is something all wrong somewhere when a man can't invest his carefully accumulated money in the big industries of a country without having them manipulated by those at the top with the result that his life savings and the protection for his family are wiped out."

Talkers Mean Nothing for Stage Actors, Says Frank Morgan—Risk Too Great and Future Is Insecure

That any average stage actor enjoys practically the same privileges that only a few of the biggest picture star can command, is the opinion of Frank Morgan. Any recognized stage actor can pass upon a script or on a role he is to accept. He can use his own judgment as to its suitability for him and take it or leave it. No stage producer wants an actor to play a role the actor does not want to do. If miscast the blame lies on his own shoulders.

But there are only a very few big film stars who are thus enabled to handle themselves and their careers at their own discretion. The majority of film players and stars must appear in certain pictures whether they like them or not, no matter how much they go against their own judgment. This is a real danger to the film player and particularly to the good actor who has enjoyed some stage prestige, Mr. Morgan says. The latter are realizing the danger to their careers more and more. A few bad pictures and their film career is ruined and the reputation that may have taken years to build upon the stage suffers a certain harm.

Protection

Morgan believes a stage name carries far more prestige and is a far more endurable than a picture name. A stage name can't be knocked down over night because it can't be built up over night. Stage peope work hard for years, learn and build up something, and then must strive to maintain it. The picture names made over night mean nothing in comparison. A stage actor with a reputation should not run that picture risk in the Morgan opinion.

When Morgan discovered the utter impossibility of having anything to say about what he should or should not play on the screen, he would only make a contract that guaranteed no interference with his stage work. That is Morgan's present contract with Paramount. He believes that more and more stage actors, who see that ability in a bad picture is discounted are growing more and more afraid of pictures. And if the big film salaries come down they will all come back to the stage, Morgan thinks. The big money, he says, is not alone an inducement to picture work, stage

(Continued on Page 61)

L. G. Makes Good

Hollywood, June 22.

Local girl, picking up news for a trade paper, does bootlegging on the side.

Line after getting the item is: "And if you want anything in the liquor line just call me up, prices reasonable."

OTHER SIDE OF THAT WODEHOUSE LOAF IDEA

Hollywood, June 22.

P. G. Wodehouse will write his "Adventures in Hollywood" for the "Satevepost," amplifying on the coast situation about which he blasted at Metro's expense.

Metro's attitude is said to be that Wodehouse utilized its time to do outside work and that he worked "the old army game" by showing life around option time. This caused the studio each time to renew, since it had so much invested in the expensive author, only to get little satisfaction after the papers were signed and sealed all over again.

Studio News Blanket Has Legmen Guessing Babies

Hollywood, June 22.

Studio pass system, curtailing the news efforts of local dailies and wire service legmen, has the reporters spending most of their time trying to discover the stork's delivery schedule among picture personalities.

Yarn hounds figure that nature and the pass system have nothing in common, and that's one of the things over which the studio has no control.

Announcement that Bebe Daniels is expecting a baby gave the reporters the idea. But most of them are complaining because picture personalities won't cooperate.

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Character Reading Now Called in For Film Selling to Tough Indies

Times are getting so mean for the distributors who have to go out to sell pictures at rentals that will make the production budgets that salesmen are even getting their work down to the fine point of character analysis. With exhibs to deal with, it's admitted a pretty wide range of characters come under the study.

The exhibs won't know it, but this year some of the salesmen will be approaching them from different angles. One may refrain from that familiarity stuff, another may get more familiar, while still another salesman may seem to have reformed in many respects since last around.

All because some of the salesmen are going for a new, 1931, character analysis figured out at considerable cost by a mugg who's been a character reader for years, as well as author and sundry other things, including a salesman.

How and When

The course is designed to tip off salesmen of any article as to how to approach various characters for best results. Giving photo studies of various male types, the accompanying instructions are to press familiarity, avoid it, don't see the man in the morning, don't in the afternoon, etc., etc., all the way down the line, with eccentricities in personalities notated, curvature of spine, complexion and other things as meaning something.

No females included, with that leaving the salesmen stumped when they come across femme exhibs or film buyers.

One of the exchange managers tried out the character analysis system on a salesman he formerly had a tough time doing anything with. It worked so well the salesman sold himself on the gag.

The character course is handsomely gotten up in two bound volumes and cross-indexed every way as a guide for the salesman.

WB B'klyn Studios Open July 6 for Shorts' Series

Vitaphone studios in Brooklyn resume shorts making July 6 with next season's schedule to be lined up entirely in series' form, according to Sam Sax, production head.

Sax has returned from a vacation to Bermuda. He is readying the studios.

The one-reelers will be the "Believe-it-or-not" by Ripley, Juvenile comedies by Booth Tarkington, and Edward Newman Travel Talks. Two-reelers will have a series of detective yarns by S. S. Van Dine, a series of comedies with names from legit and vaude, and another series to be known as "Broadway Brevities" and made by legit star names.

Gable Working Doubles

Hollywood, June 22.

Metro, working Clark Gable hard to build him to star ranking, has him doubling simultaneously into two pictures. Currently he is Greta Garbo's lead in "Rise and Fall of Susan Lennox" and also in "Horsefiesh."

Actor's next couplet are "Hell Divers," aviation story, and "Pig Boats," submarine story.

Police Link Chi Murder To Charges Against Union

Chicago, June 22.

The murder Saturday night (20) of Jacob Kaufman, 41, booth operator, a few hours after he was discharged from the Piccadilly theatre, where he only worked one week, is being booked by police with current conspiracy charges against the operators' union.

Kaufman was allegedly a state witness who had already talked.

"Disillusion" for Landi

Hollywood, June 22.

Fox has bought Willian Anthony McGuire's original, "Disillusion."

Elisa Landi will be starred in this as one of four to do before she returns east in September.

The Limit—4

Hollywood, June 22.

Limit in bargain days was offered by the Triangle theatre here.

It handed out four features for the price of one last Sunday.

Metro Buys a Soviet Worker's Script for $30,000—In Russian

Hollywood, June 22.

Having spent $30,000 on a story written in Russian by Boris Pilnyak, chairman of the Communist Writers of Soviet Russia, Metro has now called in a translator to find out what is in the Russian script.

Considerable secrecy surrounded the stay of Pilnyak here, who was housed at a Santa Monica hotel for four weeks while getting out his brain child, although during that time he was feted and wined by the parlor socialists hereabouts.

His task finished, he bought an expensive car and returned to the east in it.

Translator is Mrs. Sophie Brailowsky, wife of the former editor of "Movy Mir," official Soviet paper of New York, who is working at the studio under an assumed name.

Reason for the secrecy all round is that Metro doesn't want another Eisenstein proposition on its hands before it finds what is in the script.

Pilnyak went to Metro on recommendation of Ray Long of "Cosmopolitan" mag.

"Hell Bound" in 10 Days For 60 G's—Indie Pride

Hollywood, June 22.

Indies are pepped up over the manner in which some of their product has clicked or been taken over by major companies, with the "Hell Bound" instance topping everything for economy and speed in production. This James Cruze production stands him $60,000 and 10 days' actual shooting, with the allotted fortnight being taken up by cutting, editing, etc.

"Hell Bound" also brought Leo Carrillo to attention out here.

With some of the major studios doing the usual summer unloading of talent, indies feel bullish for the coming season.

Defining Fashion Short

Hollywood, June 22.

Deal between Multicolor and Fox theatres for the booking of Fashion News, produced by Multicolor, is on the fire and depends entirely on whether Harley Clarke considers the reel entertainment or advertising.

Reel has a tie-up with a woman's apparel store in each town it plays. Store is mentioned in the main title.

Joe Brandts' Rush Trip

Hollywood, June 22.

Joe Brandt is headed east, going by plane, following an aerial visit made here to see his brother Al, seriously ill in Hollywood Hospital.

Al Brandt, 53, is Columbia's purchasing agent. Doctors told Joe Brandt the duration of his brother's illness is indefinite. Business forced Brandt to return to New York after three days here.

Charlie Macks Cool

Hollywood, June 22.

Charles E. Mack, of Moran and Mack, and his wife are reported to have reached the parting.

Couple decided to call its quits when Mack recently returned here from a vaude tour.

"Squawman" at Astor

"A Free Soul," which opened at at the Astor, New York, three weeks ago, goes out July 15 or earlier.

Cecil B. DeMille's swan song under his special production contract with Metro, "The Squawman," is the successor at the Metro $2 stand.

YORK and KING

Overheard in front of the Palace.

Real Estate Agent—"Hello York, so your country home is for sale, eh? How much for it?"

York—"No sir, not my home! Who spread the sad word?"

R. E. A.—"Well——er——ah——I thought because of the depression——"

York—"Depression? Man—I don't know what that word depression means—we've worked steadily since Hector was a pup!"

York and King are now in England.

JENIE JACOBS—America
REEVES & LAMPORT—England

Consuls Go Broke Wining, Feeding Foreign Layoffs

Hollywood, June 22.

Foreign consuls located in Los Angeles are beginning to cut down on their official entertaining, due to the number of layoff foreign actors who horn in on every social event and run up the official budget.

One foreign government representative, who has moved his official residence to the beach for the summer, had 150 callers on his first Sunday by the sea. Guests managed to pack away plenty of groceries and several gallons of wine, setting the consul back $200 for the day. That's as much as his salary for a month. When the expense account goes to the Washington office of his country he'll have to do lots of explaining, but the actors must eat and drink.

Regulations governing the consuls permit them to have liquor in their residences, which is the big attraction for the moochers. Smart foreigners manage to have sufficient contacts with representatives of different countries to keep them from showing up too often at any one consulate.

All the social gatherings are the same, consisting of eating, drinking and panning Hollywood.

Dix Set with Radio

Hollywood, June 22.

After some uncertainty and long debate, Richard Dix renewed his contract with Radio Pictures. He accepted the same terms as on his original contract, five productions at $50,000 each.

Understood that the financial angle did not enter strenuously into the debate, which chiefly concerned concessions and working conditions. All of the bumps ironed out and Dix set for new campaign.

A Pinch Hitter

Hollywood, June 22.

Reading that Pathe was having difficulty in finding a suitable story for Pola Negri's first, Thilde Foster, 25, German girl on vacation here, wrote and sold the studio "A Woman Commands."

Only other writing Miss Foster had previously done was a story printed in Germany.

Crandall's From Legit

Edward Crandall, legit juve, has been given a termer by Fox to start immediately. He leaves for the coast some time this week with his first assignment not set.

Crandall's last New York appearance was in "Give Me Yesterday." He is the son of E. H. Crandall, prominent hotelman

Cast Irony

First Femme Player—What're you going to do, dear?

Second ditto—A lousy debutante.

First same—A perfect piece of casting.

Fight still on.

—From Variety's Hollywood Bulletin.

DREISER O.K. NOT YET PLACED ON "TRAGEDY"

After a couple conferences with Jesse L. Lasky over "An American Tragedy," the screen version of which Theodore Dreiser objects to so strenuously he is threatening to sue for an injunction, the matter has not been patched up from reports. The author came east last week to not only look into the "Tragedy" situation so far as Paramount is concerned, but also to try to straighten out a tangle with Horace Liveright, publisher of the novel. over rights.

The nature of the Dreiser complaint against Liveright as the book publisher is withheld pending further action.

Dreiser is quoted as having received $150,000 for the picture rights to "Tragedy," an initial $90,000 to cover silent, and an additional $60,000 on talker rights.

According to inside, the Dreiser controversy started over a personal peeve against Josef von Sternberg, director of "Tragedy," who in a statement ridiculed George Bernard Shaw as old fashioned and included Dreiser in that category.

Dreiser's claim for an injunction on "Tragedy" is based on Par's failure to get an okay on the script, as originally agreed.

H. T. Nolan After Divorce And Custody of Daughter

Denver, June 22.

Harry T. Nolan, wealthy ex-theatre owner and now a manufacturer's agent, has filed suit for divorce from his wife, Irene E. Nolan, charging her with mental cruelty. He asks custody of their 11-year-old daughter, alleging that Mrs. Nolan is not a "fit and proper person for her custody."

Nolan formerly owned several theatres in Colorado, having sold to Publix several years ago. He also has heavy interests in Texas.

They were married Oct. 28, 1909. In 1918 Mrs. Nolan became involved in a scandal when she was robbed of $3,000 worth of diamonds on New Year's eve at the Model roadhouse, near Denver, when in the company of Rev. Father Garrett Burke. He was removed from his pastorate after this affair.

Smith-Trans-Lux Split

Courtland Smith, who organized Trans-Lux, is leaving that organization within an undetermined period. Meanwhile, his successor remains unnamed.

Information is that Smith's resignation went in Friday (19).

Foster and Maude Out

Hollywood, June 22.

Paramount didn't renew its option on Cyril Maude, English actor, when it came up last week. Maude made "Grumpy" last year with an option for a second picture. Shortage of story material for the star's type is explanation.

Norman Foster, juve, also dropped from Par's contract list.

Renewals

Sam Wood, director; John Meehan, writer, and John Miljan, heavy, have received new contracts from Metro in its last batch of contractual moves.

Only out is Elliott Clawson, writer, whose option expiring July 15, is not being taken up.

La Roy Freelance

Hollywood, June 22.

Rita La Roy, Radio contract player, is leaving the studio shortly when her option is up.

Miss La Roy wants to free lance.

WANGER WANTS BIG MONEY SETTLEMENT

Paramount is going to settle Walter Wanger's heavy salaried contract as general manager of Paramount production, but not at Wanger's terms, it is reported. Wanger wants 100% of the agreement that calls for $5,500 weekly for him for around 28 months to come. The contract was lately executed.

Paramount is reported taking the legal means of settlement of a contract in New York state. The law provides a person if out of actual work under an existing agreement must attempt to secure other work, with his pay from the outside engagement to be an offset during the term of the contract. In view of this, as reported it is said that Wanger may reduce his 100% demand to more closely come within the range of the terms Par believes he should accept. Otherwise Wanger would be obliged to sue weekly for his salary or at any other period when there shall have been a lapse of time under the agreement where he had not worked for Paramount nor received pay, with Paramount possibly entering a defense in those suits that Wanger had not made a conscientious effort to procure other work at a commensurate salary to that called for by his Paramount agreement.

Entire amount involved on the unexpired Wanger-Par contract is around $600,000.

Lasky Supreme

Wanger remains active at the Par studio at Astoria, Long Island, but that studio, upon finishing three full length talkers between now and Oct. 1, next, will be thereafter closed to features. It will continue only with production of shorts.

Jesse L. Lasky is again in supreme control of all Paramount production, with B. P. Schulberg acting under him as head of the Par Hollywood studio. All feature production will move to that studio. Par's foreign studios, at Paris principally at present, will continue undisturbed from the present intention.

James Cowan, Par's studio manager on Long Island and who is said to stand very well with the home office, may be shifted to another important post by Par in the east, when L. I. studio finally stops making features.

Wanger was brought into Paramount some years ago by Lasky. He always had been looked upon as a Lasky man in the organization.

Left at Astoria

"My Sin" goes into work this week at the Paramount Astoria studio with Tallulah Bankhead starred and George Abbott directing. It's scheduled to go under the gun today (Tuesday), with "Uncertain Woman" following in a week or 10 days.

It is now more than likely Monta Bell, originally in mind, as director will be replaced, Bell possibly returning to the coast. New title given the Claudette Colbert talker is "Sal of Singapore."

A third picture for Astoria is scheduled, "Wild Beauty," starring Nancy Carroll. Edward Sloman arrived Sunday (21) from the coast to meg this one.

Dressler-Beery in 'Ferike'

Hollywood, June 22.

Stories are being readied for Marie Dressler in association with Jackie Cooper and Wallace Beery, at Metro.

Beery and Dressler will be again teamed in "Ferike," foreign play which Edwin Justus Mayer adapted and dialoged, but which doesn't start until after Miss Dressler's European trip following "Emma."

Mary Duncan Recalled

Hollywood, June 22.

Mary Duncan, on an European vacation, is returning to Hollywood for a role in "Age for Love."

She comes back on a sudden call from Caddo.

Lois Wilson also goes into this film, first Billie Dove picture at Caddo.

BOTTOM OF DROP REACHED

RKO's Inexperienced Exec Goes Big For Furrier's Plan—Millions for $25

RKO paid $25 for a million dollar idea, but it wasn't such a bargain. How many other theatre owners and exhibs gave up for the same invaluable info isn't known, though reported that RKO's unknowing indorsement of the plan was a persuader for the idea salesman.

At RKO the $25 has been charged off to an error, along with any embarrassment it brought, with the whole laid to the inexperience in show business of James H. Turner, assistant to the president, Hiram S. Brown.

The idea man was Morris Kosofsky, New York furrier and real estate operator. He first wrote to Brown, stating "I am in possession of a certain plan which if adopted by your organization would mean millions of dollars worth of additional revenue every year."

Brown turned the note over to Turner, who invited Kosofsky up to the office for an interview. The latter was said to have painted some compelling pictures of his schemes, but he wouldn't say just what the scheme was until Turner, for RKO, gave him a contract plus a $25 retainer.

The RKO legal department at Turner's request drew up an agreement that Kosofsky found satisfactory. It was drawn on RKO stationery and delivered to Kosofsky along with the $25 binder.

But Kosofsky had yet to reveal his plan.

Reprints

He took the contract and had enough reprints made to cover the entire country. In his circular, which included RKO's black and white interest in the idea under the circuit's trademark, Kosofsky asked the exhibs of the nation that if RKO thinks so much of his idea, so why not they? Also that it ought to be worth $25 to them to learn the details of the million dollar plan.

Among recipients of the Kosofsky circular were theatre partners of RKO, which operates the theatres for them. Each one expressed wonderment over RKO going for a million buck idea sales talk for $25.

Kosofsky's terms were 10% of the gross receipts taken in by each theatre as a direct result of the use of his idea. If RKO didn't care for the plan or any part of it and didn't use it, it wouldn't cost RKO anything, excepting the $25 for revealment, said Kosofsky. Turner was said to have figured the circuit couldn't lose more than the $25, and for that small amount might receive plenty in return, but without figuring on the circular.

When RKO finally glimpsed the Kosofsky plan it estimated that the inventor might do better at taking 10% of the losses instead of the profits. It was just another one of those ideas.

Turner's 2 Years

Turner now has been in the show business about two years. He was brought to RKO by Brown from a commercial line.

It was said that Turner's advance negotiations with Kosofsky were not done through consulting Brown, Ben Kahane or Jos. Plunkett, the latter vice-presidents. They were not informed of the matter until the circulars were mailed and received.

RKO states it hopes others haven't been sold on the plan on strength of the RKO recommendation as authorized by Turner.

Metro's Cuts

Hollywood, June 22.

Despite assertions by Louis B. Mayer that there will be no salary cuts at the Metro studio, Bayard Veiller states he has just accepted a $500 slash.

Similar cuts are reported to have been taken at this studio by other high-priced help.

Wouldn't Take Orders

Hollywood, June 22.

Stage comic was offered his first feature part in a gangster film but turned it down. Reason was the casting exec said: "At the start you slap this guy's face, then you kill two fellows in the second reel. After that be funny."

SMALL BUDGET U-TRIED FILMS

Hollywood, June 22.

First of Universal's small-budget series of eight or more pictures is "Graft," started this week with a production budget of $40,000 and 11 days. Sam Bischoff is to supervise this and other productions on the so-called economy schedule.

It is believed possible to make adequate and attractive pictures at this rate, although "Rio Grande" and "Homicide Squad," the first efforts in this direction, each passed $100,000 before completion.

Studio argues that practice makes perfect and puts it up to Bischoff to prove that point.

WB Willing to Place All Coast Houses with RKO For 100% WB Film Buy

Los Angeles, June 22.

Warner Brothers and RKO are dickering on a deal for RKO to take all WB coast houses under its operation, if RKO will agree to thereafter play in its coast-operated theatres 100% all Warner and First National feature talkers.

The point appears to be the 100% playing by RKO of the WB-FN product, with its other film services already contracted for in this section.

It will be ironed out one way or another within the next two weeks.

PAR KILLS CHADWICK'S "HYDE" ON ENG. RIGHTS

I. E. Chadwick, indie producer who announced a production of "Dr. Jekyll and Mr. Hyde" in opposition to Paramount's, has called off his picture.

Paramount's buy of English rights to the story left Chadwick in the cold. Story here is public domain.

Chadwick will produce a series of comedy shorts with Alt featured.

This Picture Is Studio Hit Before Released

Hollywood, June 22.

"Monkey Business," Marx Bros. current picture, already in work eight weeks, or double the time originally planned, is still being extended by the addition of gag sequences. Desire is to get the picture to overlength to the end that the best laughs may be spotted and retained, with slower scenes cut to hold the tempo up. Loosely gagged story permits cuts being made almost anywhere.

The production has enlisted the services of a whole flock of writers, gagmen, and relatives, and the studio gang has hugely enjoyed the making of the picture. If it goes over half as well with the cash customers, the picture is in.

BIZ DECLINE AT 14% FOR 4 MOS.

Comparative Figures for Grosses in N. Y., L. A. and Chicago for May, 1931, Against May, 1930 —N. Y. Down 1%, Chicago 9%, Coast 22%

LOST PATRONAGE?

For the fourth successive month the b. o. decline in monthly receipts for the three big key centers amounts to a 14% drop. That's from February to May, inclusive, as compared with the same period in 1930. Towns cited are New York, Chicago and Los Angeles, first runs only.

Two things taken to be indicated by these figures are, first, the bottom's been reached in b. o. decline; second, there must be a standing drop away in patronage. If the b. o. hasn't lost any patronage in the last four months it also hasn't gained any.

Of the first runs counted in the keys, only the Strand, on Broadway, showed an increase over 1930 for May. This amounted to 3%. The other's didn't even land a standoff. That 3% gain came through one film, "Public Enemy" (WB), which played the entire four weeks of May.

On the general tack Broadway was the least hit in May, and the decline is only 1% over May, 1930, while the Coast houses run to a 22% drop and Chicago 9%.

The Broadway coterie comprising the Roxy, Capitol, Paramount and Strand ran up a total of $990,700, against $1,003,000 in May, 1931. Chicago dropped to $628,000 last month, or $64,500 below its $692,500 achieved in May, 1931. Los Angeles tumbled from $427,800 in May, 1931, to $327,900 last month.

In computing, the Mayfair and Globe theatres are excluded from the survey on the Broadway houses, since neither figured in the 1930 situation. Likewise, the Orpheum and Monroe, Chicago theatres, are not included in the survey because, while these figured in the 1930 situation in the Windy City, they are not now in the same class. The match is made house for house for the given month.

Country-Wide 20%

It is more than likely that the drop is bigger inland than in these keys, and for the country generally may be taken to run around 20% or more.

The value of product is clearly indicated by the Strand's gain. But beyond that the survey indicates that, outside of product quality, filmdom is faced with a patronage loss it should attempt to regain.

While it is shown that general economic conditions are not getting worse by the 14% standoff in b. o. decline, it is further emphasized for film conditions by figures to show that the decline for May, 1931, over April, 1931, was 2%. That it hasn't amounted to more than 2% accentuates a certain basis about conditions from which improvement can be started, and upwards. Figures for the three keys for May, 1931, give $1,887,600, as against $1,821,900 for April, 1931.

How much that 14% decline figures in number of customers lost to films by the depression and other things is a matter of estimate. That it's pretty big is no gainsaying, and that looks like one of the bigger problems of filmdom—regaining customers who have lost the filmgoing habit.

Air Film for Farrell

Hollywood, June 22.

"Love and War," air story, recently concluded in "Liberty" magazine, has been purchased by Fox for Charles Farrell.

Al Werker will direct.

Camouflaged Ads in Features Tempt Large Studios as Grosses Dwindle

Hollywood, June 22.

Acceptance of cash from national advertisers for merchandise plugs in pictures of major companies is not altogether remote. Several of the heavy line producers are discussing the proposition here.

Conditions currently have induced some of the more radical picture makers to see in a cash tie-up with the advertisers one way by which the negative cost of pictures can be brought down.

Ads In Anyway

As one of the producers favoring the idea put it: "We are unconsciously advertising these national products now whether or not we want to. Why not get paid for it? These advertisers support the radio and could almost be relied upon to support the picture business, if necessary."

Producer continued that no interior of a store, or scarcely any exterior street scene, can be logically shot without showing some signs or product that are commercially profitable in an advertising way to some manufacturer. Plan is to include this advertising matter of secondary nature in such a way that the audience would not be conscious of the plug.

"Service" Companies

Impetus for the proposed elimination of bars to advertisers came from the outside. Several so-called service companies in the east have lined up national manufacturers, and are charging them for trying to put their signs and product into scenes.

One of these companies has submitted lists of more than 200 companies that want to break into films in this way. Receipt of the list, plus the current headaches over production cost and the fact that certain independents have gone for pictures paid for outright by groups of advertisers, prompted the present fond glances toward the idea.

Any suggestion that would bring sheckels to pictures from otherwise unexplored channels is a cinch these days for consideration.

Just a Sensation

Hollywood, June 22.

Economy wave prices for screen writers are now quoted by agents as follows:

Terrific writer, $2,000 per week; stupendous writer, $1,000; excellent writer, $500; colossal writer, $35.

FREE FILMS BY DALLAS AS OPPOSISH

Dallas, June 22.

City throws open free flickers in about 10 or 12 parks, playing three shows a week per.

Swimming pools, kid story hours (parks), flock of small carnies in the suburbs and probability of usual park band and orchestra concerts.

Indicating headaches for theatres. Situation practically identical in other Texas cities and probably whole south.

Dry Propaganda Film Co. Busts When Penny Padlocks Checkbook

Hollywood, June 22.

Plans of the American Picture Co. for production of a dry propaganda picture titled "Do You Want It Back?", meaning liquor, have blown up and the company has closed its offices.

Reported that J. C. Penny, chain store millionaire and ardent prohibitionist, was behind the venture. Penny has made several visits to the Coast and was in conference with A. Alexander, organizer of the company, several times. Withdrawal of Penny's support given as reason for the company's folding.

American was originally promoted to produce three pictures from stories written by the late Gene Stratton Porter, with Tiffany releasing. Company and C. Leo Meehan, son-in-law of the authoress and representing the estate failed to get together on the treatment of the stories, so that deal fell through.

BAN FINICKY CASTERS FROM TALENT HUNTS

Hollywood, June 22.

Orders have gone out from studio heads to casting offices to stop borrowing players from other studios and use contract players on their own lots. Order holds good even though the home talent may not fill the bill 100%.

It's another move to cut down that ol' devil Overhead.

Metro Lays Off Stock Idea for New Players

Hollywood, June 22.

With conditions what they are, Metro is deferring its stock company experiment although it has a flock of new talent on the lot. These people, chiefly stock and legit imports, are being groomed and gradually assigned small parts in pictures to acclimate them for the camera.

Meantime the stock company idea of possibly engaging an outside theatre to introduce and groom the new faces is being called off until the fall.

SCENARIO EDS DEFEND READERS AS NECESSITY

Hollywood, June 22.

Blaming the reading departments for the dearth of good story material, as seems to be a popular indoor sport out here, is vehemently denied by the first line scenario editors.

They point out that everything is being read nowadays and that few, if any originals, have been purchased from outsiders. What few originals have seen screen production were developed on the lot by staff scenarists in between their adaptations or dialoging of published or produced stories and plays.

Stock Selling Enjoined Through Co.'s Title

Newark, N. J., June 22.

Vice Chancellor Church has permanently restrained the Official Catholic Films Corporation from selling stock in New Jersey.

It was charged that the name of the company was an attempt to deceive the public as the company had no connection at all with the Catholic Church. Other acts violating the Jersey laws were laid at the company's doors.

W. J. Benedict of Philadelphia is the president.

Want Name Kids

Hollywood, June 22.

Wesley Ruggles lining up almost the entire cast for "Are These Our Children" with unknown juveniles had his idea kayoed by William Le Baron.

Names ordered.

WB's Playing Policy Now Extends To Any and All Film Producers; Previously Playing WB-FN Only

Reversing itself of policy governing the operation of its theatres, Warner Bros. in future will buy and book product from the entire field, picking pictures which in the company's opinion measures up and are available whether in all or a restricted number of situations.

Deals closed with Paramount and Universal for heavy commitments on '31-'32 product, in addition to others pending and the buy of Metro's "Gentleman's Fate" and "Men Call It Love," with others to follow, for WB's Strand first-run on Broadway, are typical of the changes coming into effect in the WB chain.

Learning of the switch in policy from within WB, the distributors are looking to the Warner theatres as outlet practically closed to them until now.

Likelihood that Metro will write considerable business with WB is reported strong from the inside, but only in those situations which are open. The booking of Metros for the Strand on first run in the New York downtown zone, the first time in years a Metro has been sold on Broadway first run outside against the Capitol, does not signify a break between Metro and Paramount, which for years has had full call on the product of each other in all situations.

No Trouble

When the trade learned WB had bought Metro's first run against Publix in Times Square, in many quarters it was assumed that something was up, but erroneously.

On investigation it appears Publix could have had the surplus Metros, but couldn't get together with the home office on terms. Metro wanted to sell the pictures going to WB on flat rental, while Publix refused to book except on percentage. Meanwhile it's reported the Warners, after looking at the pictures, came through with satisfactory terms.

In addition to the first two Metros scheduled, WB is getting a few more over the summer, yet to be designated and closed for.

Declared as largely instrumental in effecting the new operating policy for Warners is the chain's new operator, Dan Michalove, who succeeded Spyros Skouras last spring. Michalove, holding that Warners had been making a mistake in playing Warner and First National only in Warner houses, made the first move to crawl out of that policy by taking "Ten Cents A Dance" (Col) for the Strand shortly after he came in.

Since then the Paramount and U deals have been set and a couple others are being worked out with anticipated early closing.

L. A. PAR HOUSE DEAL GROWING A BIT CHILLY

Los Angeles, June 22.

Chances have dwindled the past 10 days for the proposed leasing deal between Fox West Coast and Publix for the Paramount, this city, and another similar deal with United Artists for the local U. A. house. If the Par deal dies off the other chills with it.

The Fox WC people are said to have stopped the Paramour deal through refusing to accept the rental figure placed by Publix on the local Paramount. Difference is not a great deal, considering the $4,000,000 investment the Par represents, but it seems sufficient to block the deal. Publix is said to have asked around $240,000 a year rent, with Fox WC countering with about $200,000.

Local Paramount is the single coast house left under Publix operation. All of Publix others have been placed with Fox WC on rental terms within the past year. Fox WC is now operating them.

BRENON-LAWSON START

Hollywood, June 22.

Herbert Brenon and John Howard Lawson came in Friday (19) from New York to start preparation at Radio on "Daughters of Joy."

Lawson wrote the story in New York. Brenon will direct.

Stories to Be Submitted To Maude Miller of Par

Story material in the future will be submitted to one source in Paramount in future, under a more centralized scheme than has existed in the past, according to a form letter sent all agents advising them to send all matter direct to Maude Miller.

The letter was signed by Richard A. Rowland, titular head of the scenario department at the home office, but does not make mention of D. A. Doran, eastern story editor, nor Henry Salsbury, assistant to Jesse L. Lasky on story purchases and deals.

Previously considerable story material had been submitted direct to Doran or Salsbury, more frequently Doran, with Salsbury stepping in on closing deals following story conferences.

Miss Miller in Par holds the title of head of the eastern editorial department. She is over the reading department.

BRANDT TAKES $35,000 AS COMMISH SQUARER

William Brandt nicked A. C. Blumenthal for $35,000 cash yesterday (22). It was in settlement of Brandt's paper claim for $600,000, with the low priced adjustment in accordance with commish depresh.

Brandt alleged he steered Blumey into the soft snap of selling Fox under William Fox enough indie houses around Greater New York to roll up an investment of 12 millions for Fox in what is now known as Metropolitan Theatres. Blumey on the inside charged the house owners 10% on each dollar received from Fox, while Brandt on the outside said he should have had half of the $1,200,000 Blumey almost grabbed as commission.

Then the suit.

Blumey recently settled a pretty big claim he had himself against Fox for commissions on anything you can think of, up to about 2½ millions, but Blumey hopped out of that one with $750,000, also cash. It's a better ratio break than Brandt got.

WOMEN OF DALLAS ARE ASSUMING CENSORSHIP

Dallas, June 22.

Local parent-teacher assn. taking it on themselves to handle the censor proposish. Officially, the town's been without a censor over two years, but the women manage to meddle around the rialto in a mild way.

Recently they appointed a "better films council." Purpose is that one woman is appointed for each suburban house to meet with the mgr. each Saturday a. m. and "discuss" the kid angle of the new pict. Making Sat. a misery for the nabe boys.

That most of the houses in town push Sat. a. m. kid mats naturally gives the femmes an excuse. Most of older headachers have long ago realized the church pressure here and resort to the old fashioned coddling route in preference to bucking.

L. A. to N. Y.

George K. Arthur.
Karl Dane.
Bruce Quisenberry.
Mrs. Lebert Lombardo
Mrs. Carmen Lombardo.
Manny Harmon.
Joseph Mankiewicz.
Edward Sloman.
Sidney R. Buchman.
Joe Brandt.

N. Y. to L. A.

William Ricciardi.
Carl Laemmle.
Carl Laemmle, Jr.
Richard Barthelmess.
Winfield R. Sheehan.

1st Runs on Broadway

(Subject to Change)

Week June 26

Paramount — "Women Love Once" (Par).
Roxy—"Annabelle's Affairs" (Fox).
Capitol — "The Prodigal" (MGM).
Rivoli—"Newly Rich" (Par).
Strand—"Gentleman's Fate" (MGM).
Mayfair — "Sweepstakes" (RKO-Pathe).
Hollywood—"Chances" (WB) (3rd week).
Winter Garden — "Smart Money" (WB) (2nd week).
Central Park—"The Viking" (Frissell) (2nd week).

Week July 3

Paramount — "Girl Habit" (Par).
Roxy—"Black Camel" (Fox).
Capitol—"Laughing Sinners" (MGM).
Rivoli—"Newly Rich" (Par) (2nd week).
Strand — "Broadminded" (WB).
Hollywood—"Chances" (WB) (4th week).
Winter Garden — "Smart Money" (WB) (3rd week).
Central Park—"The Viking" (3rd week).

$2 Pictures

"Smiling Lieutenant" (Par) (Criterion) (6th week).
"A Free Soul" (MGM) (Astor) (4th week).

Foreign Films

"Zwei Herzen im ¾ Takt" (Superfilm) (German) (Europa) (38th week).
"Five Year Plan" (Amkino) (Russian) (Central) (5th week).
"Die Privatsecretaerin" (Tobis) (German) (Belmont) (3rd week).
"Drei von der Tankstelle" (Ufa) (German) (Cosmopolitan) (2nd week).
"Versuchen Sie Meine Schwester" (Tobis) (German) (Warners) (2nd week).
"The Black Sea Mutiny" (Amkino) (Russian) (Cameo) (2nd week).
"The Skin Game" (BIP) (British) (Little Carnege) (2nd week).

Kids Cheer Villains, So Ritzy Evanston Bans Gang Pictures

Chicago, June 22.

Evanston, Ill., swanky suburb, has banned gangster pictures. Edict came from Chief of Police William Freeman, who claimed he witnessed a film in which the gangster hero was cheered lustily by small boys in the audience.

Evanston, one of the wealthiest communities in the country, has had more blue bills and laws than any other town around here. Chief of Police Freeman is a friend of many showpeople, but pressure was probably too heavy on him.

WILDCAT PROMOTION

L. A. Business Bureau Hears About "Swell Equity"

Hollywood, June 22.

One of the wildest schemes a wildcat picture promoter ever attempted to put over was submitted to the Los Angeles Better Business Bureau for o. k. in snagging an angel.

Bait for angel was the lead in 52 features, to be made one a week and in a different town every seven days. Promoter, who claims to be a director, says he cleaned up three years ago with a similar scheme. Angel was to put up five grand to finance the scheme and complete payment on truck and trailer with sound equipment, developer and projection machine.

Promoter says he has 10 national advertisers who will pay $500 a piece a week to have their products plugged in the films. Project was to tie up with merchants, get local talent in each town, shooting the same scenario in all spots, and giving the film to the local theatre. Also would hold a scenario contest in each burg, paying $100 to each winner and coming back the following year to shoot that.

When asked if they owned the truck and trailer, the promoter said: "No, but we have a swell equity in them."

Hollywood

Briefly rewritten extracts from "Variety's" Hollywood Bulletin, printed each Saturday in Hollywood, and placed as a wrapper upon the regular weekly "Variety."

The Bulletin does not circulate other than on the Pacific Slope.

News from the Dailies in Los Angeles will be found in that customary department.

All studios are taking advantage of the Starr Faithfull mystery for story material. Day after the story broke studios assigned writers for the latest tabloid dessert.

P. A. Racket

Agents are getting opposition from femme free lance p.a.'s who work with chatter writers. P.a's travel with the chatterers and make suggestions on casting possibilities.

L. A. Race Track

Liberal element encouraged by announcement that a race track will be built here by Harry Lewis of Tanforan track, San Francisco. State has an anti-racing law which has been declared n.g. by a 'Frisco judge. Decision never has been appealed.

Laughs Mean Retakes

Chuckles when there should have been sighs at preview of Paramount's "Confessions of a Co-ed" induced the studio to shoot a new ending with unmistakable drama.

Returning Sunday (21) from New York, Richard Barthelmess loafs until fall before next First National picture.

Wanger's Boys Gone

William Robson, last survivor of the 10 Yale graduates handed jobs at Paramount by Walter Wanger to learn the picture business, was let out last week.

More Musical Outs

Paramount's musical staff is practically a memory with Arthur Johnson, Ralph Rainger and Sam Coslow gone.

Par's Big Schedule

Paramount's Coast studio is preparing to take on the Astoria, L. I., program and some foreign production. Contract people from New York and Paris are due here.

Gypping Unemployed

R. S. Moore bounced out of town after taking several dozen unemployed boys for $30 each, supposed to be deposits on uniforms which they would wear while working in his theatre auto parks. The Better Business Bureau got hep, but Moore had gone. He had previously made an agreement with the RKO house in Oakland to provide parking for patrons. RKO has cancelled the agreement.

Sweet in Short

Sally Sweet, singer at Olsen's, gets femme lead in U's third Slim Summerville short.

Porter's Quick Rise

Ken Porter, hired last week to write feature stories in the Hal Roach publicity department, was appointed director of publicity several days later.

Hatch's Gesture

Eric Hatch, working with Pete Smith, Metro publicity head, in dialoging sport shorts, was let out after Smith hit his writing stride. Next day Hatch bought a Rolls.

Chinese Prefers $1.50

Chinese may go back to its former $1.50 top for "Free Soul." Now running day and date with the Criterion, showing "Trader Horn."

Garbo's Own Shortage

If Metro can't find a story for Greta Garbo soon she'll go into "Mati Hari," spy story, not due till fall.

Alice White for Chi

Alice White probably opens in two weeks at the Chicago and Oriental, Chicago, doing a song specialty at $1,750 per week. She starts after finishing Tiffany's "The Monster Kills."

LeMaire Joins 'Em

Rufus LeMaire, Warners-FN caster, takes a six weeks' vacation along with other studio people as part of the retrenchment policy.

Fort Sells Twice

Garrett Fort sold his original, "Second Shot," to RKO-Pathe for Helen Twelvetrees and goes to the studio to write the script.

But On Payroll

Erin O'Brien-Moore, who came here for Sid Grauman's "Street Scene," starts on the Metro payroll this week with no picture assignment in sight.

Par Takes Young

Eight months remaining on Waldemar Young's contract with Warners-FN, it was taken over by Paramount, where he is now writing.

Metro Assignments

Sam Behrman, Paul Hervey Fox and William Slavens McNutt are at Metro on special writing assignments. Herbert Stothart and Max Leif are on songs for a Tibbett picture.

Felix Young Supe

Felix Young, former talent scout for Paramount, has been boosted to supervisor. First production is "Marriage Bed," from the novel and play by Ernest Pascal. Fredric March in one half of the bed.

Beefs Split Board

Fox billboard on Western avenue, called the biggest in the world, will be split in half. Directors and actors whose pictures didn't get on the big board kicked.

Hughes' U. A. Peeve

Howard Hughes' peeve over production costs on the United Artists lot has the producer signing a 10-year contract with Balsley and Phillips, indie sound recorders, in preference to using U. A. equipment.

Salvaging Wodehouse

P. G. Wodehouse's "If I Were You" is up for revamping at Metro, with Zelda Sears slated to get the yarn ready.

Tiffany Active

First production activity at Tiffany since last year started Monday with "The Monster Kills" and "Morals." Latter is directed by Gene Lewis, with Bessie Love and Conway Tearle, leads. "Monster" is megged by Frank Strayer, with Alice White featured.

Par Meg Dropouts

Victor Heerman and Harry Cort, directors, dropped from Paramount's payroll. Stephen R. Roberts and Harold Winston from the Long Island studio added.

"Secret" Stays Crinoline

Garit Lloyd has been assigned to adapt "Secret Service" at Radio. Story will be kept as a Civil War yarn instead of being brought up to the World War as was planned.

Jill Esmond's First

Jill Esmond, imported by Radio from the New York stage, gets her first picture part in "Rich Men's Wives." Lowell Sherman is a last-minute choice to direct "Pick Up," Louis Weitzenkorn yarn.

Pathe's New Stages

Pathe's three new stages are ready. Now unnecessary for Pathe to rent space outside of its own plant.

Burkhardts Sail

Bob Burkhardt, Fox p.a., and his wife, Eve, who collaborates with him on novel writing, left for Europe Monday. Burkhardt has a four months' leave of absence.

Brown Back at Metro

John Mack Brown landed back in Metro's lap after he refused to do a serial for Universal. Latter studio had announced it would buy up Brown's contract from Metro, which has 18 months to run, but called the deal off when Brown pooh-poohed the serial.

Academy's Ritz Idea

Academy will cull all membership applications in the future. New members will be admitted as associates, with limited privileges. Once a year associate members who have contributed something of value to the industry will be elevated to regular membership. Idea is to make membership a more desirable attainment.

At the same meeting Clinton Wunder, executive manager, was elected to the newly created office of executive v. p.

Par Emigrants

Emigration of coast Paramounters to New York takes in Al Shean, released gagger; Henrietta Cohen, femme unit manager; Joe Mankiewicz, writer, and George K. Arthur and Karl Dane for shorts.

Errol in Tab

Los Angeles theatre and Joe Tenner will split 50-50 over $8,500 on production of musical tabs by Tenner. Leon Errol m.c.'s first show, opening Thursday (25).

RADIO'S BUSY TRIO

Hollywood, June 22.

The only directors not on enforced vacations at Radio are William Feiter, Paul Sloane and Wesley Ruggles. All are at work.

Feiter is on "Should Wives Tell?"; Paul Sloane is megging "Consolation Marriage," and Ruggles is handling "Are These Our Children?"

INDIES MAY START VAUDE

RKO-Pathe Now Making Sales at Better Terms Than Old Pathe Did

Battle of RKO Pathe next season for higher rentals, based on showing the old Pathe company made with "Holiday," "Her Man" and "Sin Takes a Holiday," plus the stars built up, has turned out to be only a skirmish on the basis of contracts closed so far. Setting out to sell early and on the inside realizing one of its major distribution problems since coming under RKO control was to jack up prices, Pathe has written considerable with indie circuits at increases.

Much of this business has been on flat rental, with accounts jumping at this in preference to percentage booking with which they are besieged on all sides. RKO Pathe meanwhile is said to feel that its terms on flat rental will be as satisfying, if not greater, in the long run, than if forcing the percentage thing in view of uncertain state of theatre grosses for next season and the question of how often split figures can be reached for the velvety overages.

Figures show that already a very gratifying percentage of the Pathe quota for the east has been reached on sales. A couple of deals, meanwhile, are on with larger producer-distributor chains on a better basis than ever before.

Better Terms

While the average increase in rentals runs 10 to 15% higher than last year under both percentage and flat rentals, a few situations have been sold at more than double the old Pathe terms.

Pounding indies strong this summer and expecting to pre-release three pictures starting in July, RKO Pathe has already sold around a reported 18% of its possibilities in the eastern zone on the new product. Hardly a contract as yet closed has not also called for the six Westerns the company is making.

"Sweepstakes," "Woman of Experience" and "Common Law," part of the new program, is what RKO Pathe will have ready for its accounts this summer, starting with "Sweepstakes."

Old Pathe Suffered

Old Pathe suffered in terms. It was an independent producer without theatre attachment. Worked into a position where it had to sell to keep on as a going concern, the old Pathe got no breaks.

Show people still groan when they hear that the old Pathe's "Holiday," the smash of last summer, didn't gross for the old Pathe company $600,000. That and some similar grosses not as large explain why the old Pathe had to sell or else.

Tec-Art Starts Own

Hollywood, June 22.

"Reno Night Life," by Arthur Hoerl, will be Tec-Art's first feature production under its plan to produce 12 pictures this year. Al Mannon, president of the studio, will supervise. Ray Cannon has been engaged to meg.

Unable to do a rental business unless financing the indie producers caused the studio to go into the production end of the business rather than take a chance on fronting new indies.

Mayor and Police Head To Pay Off on Picture

Minneapolis, June 22.

Mayor Kunze and Police Chief Lindholm are out money as a result of their fruitless efforts to stop "The Birth of a Nation" at the Lyceum theatre last winter.

Federal court has ordered the two city officials to pay the cost of an action instituted by the theatre management to restrain police interference with the picture's exhibition. The court, which granted a temporary injunction restraining the police and mayor from stopping the performance, dismissed the officials' appeal from the decision.

THEATRE'S OWN WATER

Artesian Well Turns into Gusher—350 Gal. a Minute

Reading, Pa., June 22.

Wilmer and Vincent, opening the Embassy picture theatre here two months ago, can give city water officials the air hereafter. Firm decided that digging an artesian well on the theatre premises was cheaper than paying high rates for water for its cooling system.

After the drill went down 400 feet a gusher, good for 350 gallons a minute, was struck. No more water bills will come to the Embassy.

Morros Now in Charge Of Publix Producing; Halperin in Detroit

Borros Morros becomes the new head of Paramount-Publix stage booking and production upon transfer to Detroit shortly of I. M. Halperin. The latter will be city manager for the Publix 27 theatres there.

The booking and production supervision will be co-joined with Morros' music duties for the circuit. He has been in charge of music, orchestras and m. c's for Publix.

Nat Kalcheim will move upward under the change to assist Morros on producing. He came in recently from the William Morris office as successor to the late Earl Sanders and continues as the Publix stage booker under Morros.

In Detroit Halperin succeeds Nate Platt. The latter stays with Publix as a house manager.

The changes do not affect the status of Harry Hollander, who continues as contact man between the Publix theatres and stage booking department.

Cowan May Move In

Following the transfer of Halperin, it was reported Jimmy Cowan may return to the Publix stage department. This was later described as having no foundation at least until Oct. 1. A revised schedule for Par's Long Island talker studio keeps the plant open and Cowan going as general studio manager up to that date.

The rearranged eastern Publix unit route under supervision of the New York production department now amounts to 13 weeks. Six middle western weeks of units are booked and produced in Chicago. For some acts the two routes run consecutively, with the Chi Publix office picking up turns for local time when they close with the New York unit.

Eastern unit time now comprises New Haven, Boston, New York or Brooklyn, Jersey City, Philadelphia, Toronto, Buffalo, Pittsburgh, Toledo, Detroit, Indianapolis, St. Louis and Chicago (Chicago).

Chi units play the Oriental, Tivoli, Uptown and Paradise theatres there, the Fisher, Detroit and Minneapolis.

The New York and Brooklyn Paramounts are alternating with units under the present policy of name acts for the two houses. The name bookings are for two weeks, one on each side of the bridge. When the name is in New York, with a special stage show around the attraction that week, the Brooklyn house plays the traveling unit. When the name show proceeds to Brooklyn the week following, the incoming unit plays New York.

Doorkeeper and 82

Morgantown, W. Va., June 22.

J. H. Sills, doorkeeper at the Metropolitan theatre, celebrated his 82d birthday.

He is a vet of the Confederate Army.

CHAINS SLOWER ON STAGE SHOWS

With Overhead Down, Live Talent May Get Try in Independent Houses Next Season, If Vaude Acts' Salaries in Proportion to Rest of Operation

FILM RENTALS, ETC.

Any return to vaude or stage shows in one shape or another brought about by reaching of the saturation point by talkers, combined with lower operating costs permitting combination policies as an added draw, may be quickened by the independent exhibitors. This outlook is shared by a miscellany of showmen extending from the theatre owners themselves to the exchanges selling them film.

Latter have for some time been fighting against lowered film rentals, with exhibs in many instances revealed as trying to cut down on screen costs so that their operating budgets may include something besides pictures. A cursory survey of indie exhibs in the eastern zone, many playing vaude consistently before talkers arrived, is that they would like to give living entertainment a trial this fall. To that end they are attempting to get rentals down.

In other instances theatres which tossed out stage shows when the hectic peak of talkers demanded top rentals, have since found it possible to readjust budgets and operating expenses to enable them to enter double feature policies. Any substitute for the latter except with indies having 25c second and third runs in "hot spot" neighborhoods, is almost unanimously wanted.

If Cheap Enough

Various eastern indie exhibs are quoted as willing to try stage shows this coming season if they can buy a four or five-act bill at a price in keeping with the present level of other operating costs. Realizing picture product has been below average for the past year and trying to avoid cuts in admission on the one hand or double-billing on the other in better class first and second run neighborhoods, indies, it is claimed, are flirting with the idea of vaude for a month's trial at least around September.

Holding out for best prices on film for the new season, many of the theatre owners are indicating that if they can see their way clear to using live talent they'll do so in an effort to retrieve some of the business they've lost in the face of picturing people to death and accompanying depression.

Forcing Chains

The chains, which of late years have penetrated many situations which previously were the indies' own, are expected to swing more slowly to living entertainment as a general policy. Chains have been more reluctant to turn important operations into dual-billing. If the indies start to swing to combination policies, particularly in opposition to chains in various localities with same scale of prices maintained as in past, it is believed they will partly force chains into the living entertainment division.

It is no secret in inside show circles that one of the principal reasons why the major chains are sidestepping vaude everywhere possible is to protect rentals, and to keep split figures under percentage bookings from getting too high with overhead additional to what now is figured.

In addition to ability to buy pictures at lower prices than when at their peak in 1928 and 1929, the indie exhib wanting vaude now has the added operating advantage of lowered union costs. It is claimed —this mostly by the distributors themselves—that the indie has lowered his operating overhead much more in proportion than the chain. That's the argument of the distribs in attempting to retain present level of picture rentals.

It is expected by indies they can buy vaude cheaper than ever before with some acts now claimed as being booked at ridiculously low figures by the indie vaude agencies.

When talkers shoved everything aside, including stage shows, the distribs were plugging sound shorts as the substitute and getting such high rentals adjustments had to be made in scores of instances. There's been a big saving there, too, by the indies, with most playing dual bills having cut out the shorts altogether.

LAEMMLES RETURN WEST

Sr. Defers European Trip for Present—Ricciardi in Party

Changing all previous plans, Carl Laemmle and Laemmle, Jr., suddenly left for the Coast last week, accompanied by Dave Bader, Laemmle's assistant; Harry Zehner, production aid to Junior; Maurice Fleckles, brother-in-law of the Universal head and William Ricciardi. Latter will play the speak proprietor role in "Strictly Dishonorable," which he created on the stage.

Intention of Laemmle, Sr. to go to Europe this summer is not entirely off, with the U president expecting to return east soon to make that trip.

JOE LEO SUING FOX ON CONTRACT FOR SALARY

Joe Leo has filed suit against Fox Theatres to collect $2,250 back salary, alleged due under his contract, which still has around 23 months to go at $750 per week. The amount involved in the present suit covers three weeks.

The action was filed in the City Court (NY) by Attorney Reass of the downtown law firm of Hirsh, Newman, Reass and Becker, also counsel for William Fox. This is the first official instance denoting any salary of the former William Fox execs has been estopped by the company.

Report is that the present action filed in the City Court followed certain confabs by Leo with Fox officials after which he decided to sue to determine his status with the company.

Leo was formerly general operator of Fox Theatres in the East under the William Fox management. He and others of that force were put on the inactive list of the Fox company following the entrance of the Clarke management. On the outside it looks like this move by Joe Leo may be the forerunner of other former execs similarly situated with Fox Film and Fox Theatres to pursue a similar policy.

So far as William Fox personally is concerned there is no indication as to what he may be contemplating if and when Fox Film stops his $500,000 yearly salary, which is expected to happen. So far he's been paid his last month's salary.

CITY ABANDONS OWN PONY GOLF COURSE

Reading, Pa., June 22.

With its pony golf links in the City Park here a loser by almost $3,000 in 1930, and taking in less than $500, under the overhead, so far this season, the city's plant will be abandoned.

A couple of so-called country clubs where play is open to the public at $1 a round and the driving ranges are doing fairly, but midget courses here are starving.

Title Values Impelling Story Buys Dying Off—Titles are Often Killed

Buying of titles, often at prices higher than merited by th stories they tell, is becoming less of a deciding factor with the story purchasers. They say that not only is filmable material so scarce at this time more originals will have to be turned out but that experience has taught in the past few years a copyrighted handle buy is getting to be a drug on the market. That goes even when titles are bought for stories turned out at the studio by staff writers, original yarns going the way of all scrap paper.

Probably the latest instance of a disappointment on a title buy is "Impatient Virgin," Don Clarke novel purchased by Universal when the first few chapters in galley proof were off the presses. As in many previous instances with U, the Hays office killed the title. Result is that the nearest U could get to salvaging the original, heavily-publicized title was "Impatient Maiden."

Previously it had to discard "Command to Love," admittedly a title buy, substituting "Boudoir Diplomat," as well as "Gambling Daughters," in that case supplanting "Bad Sister."

Other producers have similarly been fooled on stories, the important part of the buy of which has been titles.

Disguises

What annoys some of the producers, as well as the story buyers who recommend material on the strength of title or popularity of title, is that the Hays' office frequently will void an original only to permit the producer a substitute which in the latter's opinion is no cleaner.

Angle is accepted as being that when a novel like "Ex-Wife" or "Impatient Virgin" gets talked about too much, the thought is to avoid letting the screen identify the original work too much.

Story buyers are frankly finding the current market lean on picture possibilities. Average eastern scenario department is culling through around an average of 100 stories weekly.

The stage is held up as having offered less the past season and now than before, with nothing much counted on until the new legit season opens.

In some cases old plays formerly turned down for picture production are being dug up, in addition to past hits screened as silents.

2 BOOTH MEN BILL IS DEAD IN ILLINOIS

Chicago, June 22.

After passing the House three times the motion picture operators' fire safety bill, calling for a minimum of two men in all theatres, was killed in the Senate at Springfield. Theatre men fought the bill all the way, spending more than $100,000.

Jules Rubens of Publix was most active in the battle although the Exhibitors' Ass'n gave Jack Miller, its president, more than $25,000 previously to fight the bill, with Miller unable to stop it in the House.

At the operators union it was said that another bill of the same type would be brought up again when the legislature convenes again in the fall.

M-G Wants Beth Brown To Save Own "Ballyhoo"

Hollywood, June 22.

Metro has had a $35,000 investment in the screen rights to Beth Brown's book, "Ballyhoo," on its hands for some time, with additional funds tied up in its preparation.

The authoress may come over from Paramount, where she is now working on a Sylvia Sidney-Fredric March story, to do the dialoging of her novel.

"Smart Money" After Fine $30,000 In 2 Warner Houses This Wk., L. A.; Town Quiet and Trade Irregular

Los Angeles, June 22.

Wave for "Smart Money" at both Warner houses which will be held over.

This town is quiet. Biz is spasmodic, up one week and relapsing another. Opening of "Rebound" at the Cathay to the usual $4,000 premiere at $5 and $2,500 on weekend doesn't promise much. Hot weekend was felt all over.

Last week's grosses were as good an example of the public's shopping as any. Joan Crawford's "Laughing Sinners" starting at a $28,000 pace wound up under $24,000. Pantages exceeded expectations by hitting over $16,000 with "Shipmates." It will drop to over $10,000 currently with "Secret Six." The State also holds a weak sister with "Never the Twain" at $19,000.

"Trader Horn" goes out after two weak weeks, day and dating both the Chinese and Criterion with $2,800 and $7,000 respectively. "Free Soul" starts June 25 at both stands on grind and does not reinstate the Chinese as a roadshow house as was expected, following the poor starts to make the Hollywood deluxer a grind stand.

Both Warners with $30,000 between them for "Smart Money" substantiates the wisdom of the Thursday opening inaugurated last week. Picture stays a second week in both houses. The longer weekend idea is in general favor now with the State setting it farthest, back to Wednesday, and satisfied with the five-day weekend.

Paramount is weak again currently with "I Take This Woman" at over $15,000. That's poor although $4,000 better than the brutal $11,000 for "Forbidden Adventure" last week. "Everything's Rosie" is not for the RKO either with $10,500.

Estimates for This Week

Cathay Circle (Fox) (1,500; 50-$1.50), "Rebound" (RKO-Pathe), 1st week. Usual $4,000 at $5 opening

(Continued on page 10)

Indianapolis Stands Still, 'Squad' Possibly $18,000

Indianapolis, June 22.
(Drawing population, 450,000)

Terrific heat and lack of good pictures are driving Hoosiers outstate. The Indiana is putting on its fourth anniversary show.

Business picked up last week. Visit of the President brought thousands to town. 101 Ranch Circus pulled extremely well (19).

Estimates for This Week

Indiana — (Publix) (3,300; 25-40-50-65) "Vice Squad" (Par) and Publix unit. Not expected to reach $18,000, although summer prices are for the women.

Circle—(Publix) (2,600; 25-40-60) "Lady Who Dared" (WB). Weak and hit new low; also $7,000 possible.

Palace—(Loew) (2,800; 25-35-50) "Just A Gigolo" (MG). Haines on rocks; will do well to hit $6,000.

Apollo—(Fourth Avenue) (1,100; 35-50) "Daddy Long Legs") (Fox) (3rd week). Dropping to $6,000.

Lyric — (Fourth Avenue) (2,600; 25-35-50) "Black Camel" (Fox) and vaude. Critics favor this show to outpull all; good at $10,000.

Ohio — (Publix) (1,400; 15-25) "Front Page" (UA). Second run good for $2,000.

DENVER PLACID

Tabor Can Get $9,000 On "Six Cylinder Love"—"Gig" Poor, $4,400

Denver, June 22.

As long as the heat remains torrid, theatres will have hard time making quotas. Most of the houses are kicking.

After doing 10 grand last week "Daddy Long Legs" is ringing up six and will be pulled after this week.

Estimates for This Week

Huffman's Aladdin (1,500; 35-50-75) "Daddy Long Legs" (Fox) (2nd week). Will do about $6,000 and out. Same picture $10,000 last week.

Denver (Publix) (2,300; 25-35-65) "Free Soul" (M-G) and vaude. May see $17,800, oke. Last week "Donovan's Kid" (Radio) rang up $14,800.

Paramount (Publix) "Just A Gigolo" (M-G). Poor on $4,400. Last week "Party Husband" (FN) only $3,800.

Rialto (Publix) "Never The Twain" (M-G). Looks like "Stepping Out" bad $2,100. Last week $2,200.

Huffman's Tabor "Six Cylinder Love" (Fox). Indicates fair $9,000. Last week "Young Sinners" (Fox) had $9,500.

'SKIPPY,' 'DADDY' NEW MONT'L TREND; $11,000

Montreal, June 22.
(Drawing population, 600,000)

Gangster films are definitely out in this town following the fiasco at Princess, where censors passed "Easy Money" and it ran Saturday and Sunday only to be thrown out on complaints Monday. From Tuesday for balance of week house had to fill in with "Meet the Wife" and lost plenty. No house here will now consider anything looking like a gangster flicker.

Week looks promising with two big biz films in "Daddy Long Legs" and "Skippy." Just now $11,000 looks top for anything. A couple of English and French films at the Princess and His Majesty, are not liable to make any great dent in the other houses, despite a big ballyhoo on both. Nabes are making the best of a bad time.

Estimates for This Week

His Majesty's (CT) (1,600; 50-$1.50) "Le Million" (French). Plenty of ad space used and gala opening Saturday (20); probability is for fair week at around $10,000.

Palace (FP) (2,700; 75) "Daddy Long Legs" (Fox). One of the best of year and may reach $11,000. Last week "Daybreak" (M-G); $10,500 at best.

Capitol (FP) (2,700; 60) "Up Pops Devil" (Par) and "Skippy" (Par). Latter will give Palace a run and should measure up fairly on name, though minors not allowed in theatres here; $10,000 is fair guess. Last week "Young Sinners" (Fox) and "Six Cylinder Love" (Fox) around $9,000.

Loew's (FP) (3,200; 35-60) "Lightning Flyer" (Col) and vaude. Vaude is above average and picture just ordinary; may be $10,000. Last week "Kick In" (Par) about same figure.

Princess (CT) (1,600; 35-60) "Tell England" (British). Getting big ballyhoo but not likely to reach more than $7,500. Last week "Easy Money" (Col) pulled abruptly and "Meet the Wife" (Col) substituted; under $6,000, bad.

Imperial (FP) (1,900; 25-40) "Dangerous Hours" (Par) and "Air Police" (WW). Not much hope, with possibly $3,500. Last week "Single Sin" (WB) and "Dawn Trail" (WB), about $3,000.

Cinema de Paris (Ind) (600; 25-50) "Douceur d'Aimer" (French). Best is $1,500.

Minn. Holds Good Pace, 'Daddy' Pursues $27,000

Minneapolis, June 22.
(Drawing Population, 500,000)

Another good week, the third in succession, apparently in store for local showhouses. Reversal trend is attributed to a combination of strong pictures and extra hard exploitation. How long the upswing will last is anybody's guess.

The rialto is praying for plenty of rain this week with Minneapolis entertaining the biggest convention in its history, Knight's Templer conclave. Initial estimates of the transient influx placed it at 300,000. That later was revised to 50,000. Now it is admitted that if 25,000 come to town it'll be a big crowd. Harry Hirsch has even reopened the Gayety with stock burlesque for the one week and is giving a daily midnight show in addition to the regular matinee and evening performances.

"Daddy Long Legs" is off to a fine start at the Minnesota and easily looks the current week's best bet. For the first time a Clara Bow picture, "Kick In," is having its initial loop showing at another but major house, the Lyric, and not clicking any too well.

Estimates for This Week

Minnesota (Publix) (4,200; 75)—"Daddy Long Legs" (Fox) and Publix unit. Picture exciting raves; whole show good and expected to build; if expected transient biz materializes may touch $27,000, great. Last week "Front Page" (UA) started mildly but built remarkably and finished strong to around $23,800, fine.

State (Publix) (2,200; 50)—"Women of All Nations" (Fox). El Brendel an asset here even though picture is regarded as very lightweight; may see $8,500, fair enough. Last week "Public Enemy" (WB), started out great but eased a bit; finished around $8,600, okay.

Orpheum (RKO) (2,890; 50)—"Hell Bound" (Tif) and vaude. Just another gang picture; pleasing vaude should get returns and looks like $15,000. Last week "Everything's Rosie" (Radio), around $13,000, pretty good.

Lyric (Publix) (1,300; 35)—"Kick In" (Par). Clara Bow off to a slow start; will do well to top $3,500. Last week "Tarnished Lady" (Par) around $3,600, anemic.

Aster (Publix) (900; 25)—"Dude Ranch" (Par). Oakie and this picture strong offering for this house; lack of cooling system hurts, but may jump takings to around $2,500, good. Last week "Party Husband" (FN) weak and trade to about $1,500, not good.

Grand (Publix) (1,100; 25)—"Trader Horn" (M-G). Third loop run and held entire week; about $3,000 indicated, fine. Last week "Strangers May Kiss" (M-G), second run, and held entire week; $2,000, fair.

Newark in Good Shape But Hot; Bran $14,000

Newark, June 22.
(Drawing Population, 850,000)

With the temp officially over 99 the week end meant nothing. Those who had enough money to go to pictures went out of town. If reasonable weather ensues Loew's, with George Jessel, should do well.

Estimates for This Week

Branford (WB) (2,350; 25-40-50-65)—"Chances" (FN) and stage show. Nice at $14,000. Last week "Indiscreet" (UA) sweet at over $15,000.

Little (Fine Arts Theatre) (299; 30-60)—"Die Forsterchristl" (Transocean). Second week of this hit should better $1,100. Last week a fine $2,000.

Loew's State (2,780; 30-50)—"Daybreak" (M-G) and vaude. George Jessel in person will account for nice $15,000. Last week "Shipmates" (M-G), $14,000.

Proctor's (RKO) (2,650; 25-40-50-60) — "Everything's Rosie" (Radio) and vaude. May reach indifferent $12,000. Last week "Good Bad Girl" (Col) good at $14,000.

Terminal (Fox) (1,900; 25-50)—"Daddy Long Legs" (Fox). Holdover should make $7,000 and strong chance of a third week. Last week fine above $11,000.

SUN SAPS PITT, "5-10" OFF AND "SMART" $18,500

Pittsburgh, June 22.
(Drawing Population, 1,000,000)

The heat is knocking everything this week. Fairly recent product, too.

"Smart Money" got swell notices at the Stanley, but maximum seems $18,500, pretty poor. At the Penn "Five and Ten" expected to meet similar fate, as Davies film received only lukewarm paragraphs from the cricks.

After picking up strongly in last few days at the Stanley last week, WB decided to transfer "Daddy Long Legs" into the Davis for a week, perking "Everything's Rosie" for a later date.

Estimates for This Week

Davis (WB) (1,700; 25-35-50)—"Daddy Long Legs" (Fox). Picture shoved in here for second run at last minute; should nudge $4,000 if it can beat the weather. Last week "Lady Who Dared" (FN) bad at $2,300.

Fulton (Shea-Benham) (1,750; 10-15-25-35-50) — "Vice Squad" (Par). Received fairly good notices; opened day ahead of schedule; should be around $3,900. Last week "Up Pops Devil" (Par) yanked after five days to bad $1,900.

Harris (WB) (1,800; 10-15-25)—"Hell Bound" (Tiff). Shoved in after penciled into Warner for weeks but held up by censors; delay washed up its chances; maybe $1,850, if lucky. Last week double feature of "Meet the Wife" (Col) and "Lightning Flyer," no better.

Penn (Loew-UA) (3,300; 25-35-60-75)—"Five and Ten" (M-G). All the free Hearst plugging unlikely to help; looks like $19,500, poor. Last week "Laughing Sinners" (M-G) just short of $24,000.

Sheridan Square (RKO) (1,850; 10-15-25-35-50) — "Vice Squad" (Par). A little strength and likely to wind up with around $2,500, also in a day ahead of schedule. Last week "Up Pops Devil" (Par) in five days, about $1,500.

Stanley (WB) (3,600; 25-35-60)—"Smart Money" (WB) and stage show. Swell combination deserves better than $18,500, but unlikely to get it because of heat and fact that public no doubt suspects gangster picture due to cast names; ads assure public it's not a gang film. Last week "Daddy Long Legs" (Fox) excellent at $28,000.

Warner (WB) (2,000; 25-35-60)—"Black Camel" (Fox). Mystery picture not so forte as hot-weather fare; possibly $6,000. Last week "Women of All Nations" (Fox) down to $5,000.

Loop Gloom Thickens

Oriental, Chicago, State-Lake Red—'Angel' Beats Heat—Singing the Blues

Chicago, June 22.

There will be blues sung in all keys this week unless the beaches fold suddenly, golf courses perish, and all automobiles break down at once.

Meanwhile Friday, Saturday and Sunday, banner days for the theatres, have burned such deep holes in the box offices that even an asbestos blanket the rest of the week won't help.

"Just a Gigolo" and Molly Picon at the Chicago will probably see red, with reports on the picture anything but encouraging. "Party Husband" is an expectant dwindler at the Oriental, with this pop B&K house nameless on the stage for the first time in weeks.

RKO's outlook no better with "Lover Come Back" pinked at the Palace. "Transgression" at the State-Lake bit the dust right off the go and will doubtless go down for the count, making it three straight falls in a row for the house.

From early returns best bet looks like "Night Angel," the United Artists pulling in a nice $11,000 for the first three days. "Daddy Long Legs" going into third week at McVicker's took a fall and will be yanked after six days for Shearer's "Free Soul." Lack of product forced the Roosevelt to borrow from the Chicago for the second time in as many weeks, "Five and Ten" going in after a Loop leading week across the street.

Estimates for This Week

Chicago (Publix-B&K) (4,000; 50-75-85), "Just a Gigolo" (M-G) and stage show. Unfavorable reports on this one won't help, with the heat doing the rest despite Molly Picon on the stage. Week-end drop indicates no more than around $32,000 and with red circles. Last week, as expected, Marion Davies' "Five and Ten" (M-G rang up slightly under the predicted $46,000 and goes to the Roosevelt for a second week.

Oriental (Publix-B&K) (3,200; 50-75-85), "Party Husband" (WB) and stage show. Looks like another dub, minus any help from the stage. Will sink under $20,000 for a loss. Previous week little better with "Vice Squad" (Par) accounting for a tilt over $22,000.

Orpheum (WB) (600; 40-60-75), "Subway Express" (Col) and "Monsters of the Deep" (Spitzer). House forced into double featuring on being closed out on product. Looks bad enough to predict under $2,000. Quick jerk of "City Lights" (UA) on downtown repeat confirms opinion that B&K milked the Chaplin film dry. No official estimate but believed to have ducked to under $3,000.

McVicker's (Publix-B&K) (2,000; 50-75-85), "Daddy Long Legs" (Fox). Barely holding on for last days in third week, will be lucky to get out with $14,000 to make room for "Free Soul." Sharp drop for the Gaynor film, which built in its first week to grab $31,000, then slumped to under $20,000 on second week.

Palace (RKO) (2,300; 50-75-85), "Lover Come Back" (Col) and Rosetta Duncan topping the vaude. Got the pink tag and with combination of stage and screen may get around $19,000, which is n.s.g. "Up for Murder" (U) couldn't do a thing last week and bowed out to $21,000.

Roosevelt (Publix-B&K) (1,500; 50-75-85), "Five and Ten" (M-G). Hearst dynamiting still on may aid Marion Davies somewhat, but not enough to hold on a second week. Maybe $14,000. "Annabelle's Affairs" (Fox) dived at terrific pace and never stood a chance. Didn't better $9,000.

State-Lake (RKO) (2,700; 50-75-85), "Trangression" (Radio). Another dark horse and not in the running and with the weather won't make much more than $10,000. Last week "White Shoulders" (Radio) lived up to a poor prediction, fading to around $13,000.

United Artists (Publix-B&K) (1,700; 50-75-85), "Night Angel" (Par). Shoved in as a filler, the combo of Nancy Carroll and Fredric March surprised with a take of $11,000 first three days, which will probably turn in about $23,000 on the week.

NEWMAN'S ANN. $13,000, 'TRANS' A FAIR $17,000

Kansas City, June 22.

Newman is celebrating its 12th anniversary this week and "Lawyer's Secret" is the feature. Several units added chief of which is the 15-piece orchestra, under Fred Schmidt, imported from Denver for the occasion.

Midland, after a week of pure hokum, and not so good at that came back strong with "Daddy Long Legs" and has customers lined up in front. Outlook is brighter than last week when things were badly off. Merchants celebration this week over the passage of a proposition for civic improvements.

Estimates For This Week

Loew's Midland (4,000; 25-50)—"Daddy Long Legs" (Fox). Started strong and indication of holding close to $22,000. Last week "Women of All Nations" (Fox) not so good on $16,400.

Mainstreet (3,200; 25-35-50-60)—"Transgression" (Radio) and vaude. With advertising proclaiming "only stage show in town," business should hold for $17,000. Last week "Bad Sister" (U) fair with $16,500.

Newman (1,890; 25-35-50-60)—"Lawyer's Secret" (Par). Anniversary bill looks good to fans; show augmented by added orchestra and short features; will hit around $13,000, fine. Last week "Vice Squad" (Par) pretty slim at $8,500.

Royal (840; 25-50)—"Gold Dust Gertie" (WB). Will get about $3,000, so-so. Last week "Up Pops Devil" (Par) $3,200.

CAPITAL HOT, AND THAT HURTS—EARLE $14,000

Washington, June 22.
(Drawing Population, 450,000)

When Washington's hot it's hot, and that wrecked the weekend for everybody.

Estimates for This Week

Columbia (Loew) (1,232; 35-50)—"Lawyer's Secret" (Par). Maybe $6,000. Last week, second of "Indiscreet" (UA), about same figure.

Earle (Warner) (2,244; 25-35-40-60-70)—"Up Pops Devil" (Par) and vaude. May get $14,000. Last week "Smart Money" (WB), $15,000; okay.

Fox (Fox) (2,434) (15-25-35-60)—"Women of All Nations" (Fox). Isn't going to stop the world, maybe $20,000. Last week "Daddy Long Legs" (Fox), $22,000 on second week, fine.

Metropolitan — "Misbehaving Ladies." Staggering along and won't do over $4,000. Last week "The Viking" could not draw at all.

Keith's (RKO) (1,875; 35-50)—"Three Who Loved" (Radio). Won't do much shouting but looks to be scheduled to get in the black with about $6,000. Last week "Transgression" (Radio) did nice $9,000.

BIRMINGHAM CALM

Bama Should Stick Around $12,000 This Week—Ritz, $3,500

Birmingham, June 22.
(Drawing Population, 325,000)

From the public interest standpoint take the title of every picture in town and a hat, stir well and there you have it. A number of interesting flickers last week are supplants this week with dubs. Strand is back to Monday openings because Saturday premieres proved N.G.

Estimates for This Week

Alabama (Publix) (2,300; 25-35-60)—"Lawyer's Secret" (Par) and vaude. Stage show will pull $12,000, okay. Last week "Daddy Long Legs" (Fox) swell with biggest week in months for anybody, $14,000.

Ritz (RKO) (1,600; 25-40)—"Transgression" (Radio). Billed as super but may not better $3,500, fair. Last week "White Shoulders" (Radio) and "Up for Murder" (U) did fairly on split week at $3,400.

Strand (BTAC) (800; 25-40)—"Gold Dust Gertie" (WB). Winnie Lightner will have to do heavy digging to get $3,000, light. Last week "Svengali" (WB) $3,500.

Empire (BTAC) (1,100; 25-40)—"Don't Bet on Women" (Fox). Not over moderate $3,300; last week "Young Sinners" (Fox) also $3,300.

Galax (BTAC) (500; 25)—"The Spy" (Fox) just fair, $950.

Widener's Farm as Locale

Lexington, Ky., June 22.

Elmendorf, Joseph E. Widener's thoroughbred horse farm here, will furnish a part of the location for "Horseflesh," Metro picture now in the making.

A cast headed by Ernest Torrence, R. A. Golden, asst. director and manager of the troupe and a staff of technicians, are now on the estate taking scenes.

Film will close with scenes from the recent 57th running of the Kentucky Derby.

FILM STOCKS JOIN PARADE

Balto. Closings Help Open Houses

"Gigolo" May Get $21,500—"Five-Ten" but Fair Last Week at $18,500

Baltimore, June 22.
(Drawing population 850,000)

Rivoli went dark Saturday, earlier than usual. Will be closed at least four weeks. July shut-down customary at this house. Lack of right pictures probably vacation reason. Auditorium also dark; Hip and Palace ditto. This also goes for both Maryland and Ford's, town's two legits.

Result is one of greatest seatage withdrawals in years. Open houses figure to benefit.

Estimates for This Week

Century (Loew) (3,200; 25-60), "Just a Gigolo." Haines pop here and figures to draw well at $21,000. "Vice Squad," last week, surprised by good $19,500.

Stanley (Loew) (3,600; 25-60), "I Take This Woman." Cooper and Lombard liked here. Should do better than house hot weather average and gross at least good $19,000. "Five and Ten" last week was not up to expectations. Some critics not enthused and part of audience ditto. Despite big Hearst press tie-up, didn't get expected. Not by nearly $4,000. Just fair $18,500.

Keith's (Schanberger's) (2,500; 25-50), "Transgression." Good cast should pull this one through for fair $8,000. "Gun Smoke," last week, got hot week average of $7,500.

Valencia (Loew) (1,500; 25-35), "Laughing Sinners." Looks okay for good house average of $3,000. "Party Husband," last week, first-runner, got expected fair $2,700.

Parkway (Loew) (1,000; 25-35), "Laughing Sinners." Day and date with Valencia. Customary good gross of about $4,200. "Never the Twain," last week, eased up somewhat, probably due to week-end heat wave. Just touched good $4,000.

Rivoli (Wilson Amus. Co.), dark. "Meet the Wife," last week, skidded badly. Not over low $5,500.

Metropolitan (Warners) (1,300; 25-50), "Seed." This one played two pretty fair weeks at downtown Auditorium at road show prices. Should do pretty well but not big up here, $5,000 or better. "Public Enemy," last week, holdover. Heat cut in and just got fair $4,000 2d week.

New (M. Mechanic) (1,400; 25-50), "Annabelle's Affairs." Doesn't figure to maintain pace of recent screenings here. Fair $6,500. "Daddy Long Legs," last week, holdover, got good $10,000. This makes it $24,000 on the two-week engagement, which is money.

No Excitement in Seattle—Par $13,000

Seattle, June 22.
(Drawing Population, 500,000)

One picture going into its second week under full steam is "Daddy Long Legs."

Rumors of policy changes continue to fly about. Musician squabble at Paramount still up in the air.

Estimates for This Week

Paramount (Fox) (3,106; 25-35-50) "Laughing Sinners" (M-G) and unit. Six months agreement with Fox reported near end and future uncertain: week looks close to fair $13,000. Last week "Lawyer's Secret" (Par), not bad at $12,500.

Fifth Ave. (Fox) (2,400; 25-35-50) "Daddy Long Legs" (Fox). Winner, now in second week and still oke; around $11,000. Last week same film great at $20,000.

Music Box (Hamrick) (950; 25-35-50) "Svengali" (WB). Big billing for Barrymore; oke at $6,000. Last week "Indiscreet" (UA), a holdover, okay at $4,600.

Liberty (Jensen-von Herberg) (2,000; 15-30) "Rough Waters," with Rin Tin Tin. May do $7,000. Last week "Love Trader," $5,600.

Orpheum (RKO) (2,700; 25-60) "White Shoulders" (Radio). Poor $10,000 indicated this week. Last week "Donovan's Kid" (Radio), a dandy $13,500.

Coliseum (Fox) (1,800; 25-50) "Kick In" (Par) and "Seas Beneath" (Fox). Better on this split week bill; $4,000. Last week "Finn and Hattie" (Par) and "Don't Bet" (Fox), weak at $3,600.

"Indiscreet" Draws in Colm'b's; to $10,500; Air Cooling Helping

Columbus, June 22.
(Drawing Population 475,000)

Weather hot for past week, which has proven the value of refrigeration to the local theatres. Biz above normal for this kind of weather.

Palce with "Up for Murder" and Broad with "Indiscreet" have best film bets of the week. Former extra heavy exploitation also. Ohio with good combined stage and film fare should do nicely.

Estimates for This Week

Palace (RKO) (3,000; 25-50), "Up for Murder." Right for about $6,000, good at this time. Last week "Vice Squad" (Par) surprised by climbing to even $5,400.

Ohio (Loew-UA) (3,074; 25-50), "Five and Ten" (MG). With nice stage build-up, this one should reach $15,800. Last week "Never the Twain" (MG) and unit took $15,200. Not bad.

Broad (Loew-UA) (2,500; 25-50), "Indiscreet (UA). Plenty draw and should hit nice $10,500. Last week "Daddy Long Legs" built up right on through and did real good $11,200.

Grand (Neth) (1,100; 25-50), "Maltese Falcon" (Fox). Over past few weeks sure—which means fair $4,000. Last week "Six Cylinder Love" (Fox) satisfied with below average $3,250.

Majestic (RKO) (1,100; 15-30), "Hell Bound" and "Everything's Rosie" split week. Draw only fair with light start. Good for $2,500 with a break. Last week "Good Bad Girl" (Fox) and "Many a Slip" (U) got extra nice $3,800, with latter talker proving exceptional draw of week.

ALBEE'S NAME BAND IS CINCY'S GEM—$22,500

Cincinnati, June 22.
(Drawing Population, 700,000)

Guy Lombardo's band is smacking the Albee b. o. silly. House consequently is a beacon in an otherwise stolid situation. Hot weather, parks, river sports getting the blame.

Estimates for This Week

Albee (RKO) (3,300; 35-75)—"Daybreak" (M-G) and vaude. Despite doubling at Netherland Plaza Hotel, Guy Lombardo band, with extra fine vaude, pulling and will get at least $22,500, great. Last week "Stepping Out" (M-G) tinkered with fair $19,000.

Palace (RKO) (2,700; 30-50)—"Lawyer's Secret" (Par). Excellent reviews, but folks not steamed up; light $10,000 seems limit. Last week $11,500 for "Women of All Nations" (Fox).

Lyric (RKO) (1,400; 30-50)—"Public Enemy" (WB). Gang fables fizzle in Cincy; critics' praise may help to $8,000. Nameless cast believed hurting. Last week "Young Sinners" (Fox) rated $8,500, unexciting.

Capitol (RKO) (2,000; 30-50)—"Gold Dust Gertie" (WB). Slumping to seven grand. Last week "Vice Squad" (Par) pulled $9,500, not notable.

Keith's (Libson) (1,600; 30-50)—"Good Bad Girl" (Col). House down to $3,000. Last week "Six Cylinder Love" (Fox) rated $4,500, above average.

Strand (RKO) (1,350; 25-40)—"Hell Bound" (Tiff). Slow paced at $2,500. Last week "Other Men's Women" (WB) worse, $2,000.

Family (RKO) (1,140; 20-35)—"My Past" (WB) and "Women of All Nations" (Fox), split. "Women" on second run and $2,500 about average.

Erlanger-Grand (1,600; 30-50). House making steady run of German films; "Student days" pulling a fair $2,500. Last week "Private Secretary" $3,000.

SLOW TO START BUT HOLD WELL

Loew Climbs to 44 and Absorbs Profit Taking—Look for Further Gains on General Recovery—Signs of Courageous Buying Besides Bear Covering

WORLD BOURSES UP

The stock market did an about face yesterday, going into a sensational zoom on volume of more than 4,000,000 shares, and with pivotal shares up from 1 to more than 10 points. The ticker was behind several times during the day and closing prices held very well in the face of the usual prompt realizing of floor traders.

The amusement shares were slow getting started and took only a minor part in the spectacle of a bear rout, probably because the short accounts in the group had been closed out for some time in the realization that the theatre issues had been thoroughly liquidated and there was little prospect of further profit in that direction.

However, in the second hour the amusement leaders got into action and all made new tops for the movement, Loew at 44, Paramount above 25 and Fox between 21 and 22.

(Continued on page 12)

$38,000 for 'Daddy' May Mean 3 Philly Wks.

Philadelphia, June 22.

"Daddy Long Legs," hurried into the Fox last week to replace the faltering "Dude Ranch," is the big noise this week. House has been playing to packed performances daily with a gross of around $38,000 expected on the week and may stay three weeks, local management hoping for four.

Though the Mastbaum's stage show proved popular at the opening, with Ed Lowry, new m. c., on tap, the house is pretty quiet with "Just a Gigolo" as the feature. About $35,000 to $36,000 indicated on the week. "Smart Money" is holding up well at the Stanley and should get $14,000 on its second week. "Vice Squad" was generally panned at Keith's, but business is fair.

Estimates for This Week

Mastbaum (4,800; 35-50-75) — "Just a Gigolo" (M-G) and stage show. Doldrums and $36,000 probable figure. Last week "Donovan's Kid" (Radio) only $37,000 in spite of night wedding ceremony on stage.

Fox (3,000; 35-50-75)—"Daddy Long Legs" (Fox). A real winner; should clean up at $38,000; got three days last week with "Dude Ranch" (Par) contributing $10,000 for first three days and then yanked.

Keith's (1,800; 35-50-75)—"Vice Squad" (Par). Reviewers no likee—though fair business at $14,000 pace. Last week "Up Pops Devil" (Par), $15,000.

Stanley (3,700; 35-50-75)—"Smart Money" (WB). Looks good for a $14,000 second week. First week grabbed $19,000.

Stanton (1,700; 35-50-75)—"Good Bad Girl" (Col). Not so hot this week at $7,500. Same gross for closing of "Secret Six" (M-G).

Karlton (1,000; 50)—"Men of the Sky" (FN). Only $3,500 expected, poor. Last week "Laughing Sinners" (M-G), $6,000.

Arcadia (600; 50)—"Ladies Man" (Par). Maybe $3,000. Last week "Tarnished Lady" (Par) very bad on five days.

Earle (2,000; 25-65) — "Everything's Rosie" (Radio). Just $18,000 indicated, fair average. Same figure last week for "Up for Murder" (U).

"Smart Money" Prancing for Big $45,000 at Winter Garden; Most Other B'way Films Dull

Yesterday's Prices

Sales.		Open.	High.	Low.	C'ge.
1,100	Cons. E. pf.	13¾	12½	13¾	+ ¾
14,200	East. K....	144	137	142	+7¾
34,500	Fox	21¾	20	21	+ ¾
9,100	Gen. T.....	5¼	4⅞	5	+ ⅛
16,400	Loew	44	41½	42¾	+ ⅜
23,100	Par-P	25⅝	24	25	+ ⅜
1,400	Pathe A....	5	4	5	+1
132,000	RCA	18	16¾	18	+2
31,600	RKO	14⅞	13¾	14¾	+1
300	Shubert ...	2¾	2⅝	2⅝	— ⅜
20,300	WB	8¾	8⅛	8½	+ ¾
	CURB				
500	Gen. T. pf..	11⅛	10¼	10¾	+1
600	Fox T.....	3¼	3	3¼	+ ¼
300	Tech	6	5⅝	6	
1,400	Trans-L ...	6	5¾	6	+ ⅝
	BONDS*				
$42,000	Gen. Th....	41	38	38	—1
5,000	Par	80¾	80½	80½	— ¼
21,000	Pathe	87½	86½	87⅛	+1⅛
15,000	Shubert	14	13	13	—1
20,000	WB	45¾	43⅝	43⅝	— ⅜

* 2:10 p. m. figures.

Good Name Stage Acts Keep Orph., Portland, Near $12,500 and Top

Portland, Ore., June 22.
(Drawing Population, 400,000)

Two pictures held over for second weeks, "Daddy Long Legs" at Fox Broadway, and "Svengali" at Music Box. Six months ago neither house would have held these warranted second week's run on strength of first week's biz.

Shortage of b. o. product chief reason for holdovers. Picture patrons still timid and shopping. Second weeks often capture confidence. Although grosses running very low, holdovers look better than program pictures taking flop.

Burg's chief new biz of the week goes to RKO Orpheum, plugging Olsen and Johnson in vaude. Big exploitation putting it over for top money. Picture at that house is Pathe's "Beyond Victory."

Fox Paramount also holding own, chiefly with strong stage support of F&M shows. This week doing okay with "Always Goodbye" (Fox).

Four major downtown houses cracking the nut, and that's about all. Biz is off all 'round.

Hamrick reopened his Adler at 25c all day, with three changes a week. Rivoli also reopened on same policy by new indie group, headed by Arthur Jones, ex-banker. House has been dark for months.

Estimates for This Week

Paramount (FWC) (3,500; 25-60), "Always Goodbye" (Fox) with F&M stage show. Getting over okay for likely $12,500. Last week had "Laughing Sinners" (M-G) fair at $11,400.

Broadway (Fox-Portland) (2,000; 25-60), "Daddy Long Legs" (Fox). Second week and going big for about $8,500 for second week; may be headed for third. First week got good $12,000.

Orpheum (RKO) (2,000; 25-60), "Beyond Victory" (Pathe). Big billing goes to Olsen and Johnson on stage; likely a bumper week at $12,500. Last week had "Everything's Rosie" (Radio) and Trixie Friganza on stage with strong week at $11,600.

Music Box (Hamrick), (2,000; 25c all day), "Svengali" (WB). Second week and fair to $4,000. First week okay for this house at $5,900.

Tacoma Satisfied

Tacoma, June 22.
(Drawing Population, 125,000)

Renew talk of policy changes affecting stage shows at Broadway and Orpheum. Split policy at the Orpheum finding fair returns for "Everything's Rosie" and "Transgression," but "Daddy Long Legs" and the Rialto seems headed for top there of recent months.

Estimates for This Week

Broadway (Fox) (1,500; 25-60). "Don't Bet on Women" (Fox) and "Up Pops Devil" (Par). Split week not so hot, may hit around $4,000.

Orpheum (RKO) (1,500; 25-40-60). "Everything's Rosie" (Radio) and "Transgression" (Radio) with vaude due for $3,900, enough.

Rialto (Fox) (1,250; 25-35-50). "Daddy Long Legs" (Fox). Going great and looks good for $4,500 this week.

Terrific weekend heat clipped Broadway grosses. Weather cooled considerably Monday (15) to revive local hopes.

Winter Garden with "Smart Money" on its first leg is the bright spot. Film is racing at the smash pace of $45,000. Both Edward Robinson and James Cagney are the draw, Cagney rating equally locally, due to "Public Enemy." It's a rejuvenation film for the W. G.

Capitol's "Trader Horn" is doing all right it's first pop run, here, but there's nothing else on Broadway which shines particularly. Strand is 'way off with "Men Call It Love," despite favorable critical comment.

Mayfair is forcing "Transgression" a second week and "Confessions of a Co-Ed" looks less than fair at the Paramount. Roxy will finish three good weeks of "Daddy Long Legs" at the fair clip of $65,000.

Estimates for This Week

Astor (1,120; $1-$2). "Free Soul" (MG) (4th week). Doing well.

Capitol (5,400; 25-85-$1.50). "Trader Horn" (MG). Showing strength on its first pop run and expects $68,000, good. Last week "Just a Gigolo" (MG), $60,400.

Hollywood (1,800; 65-85). "Chances" (FN) (2nd week). Fairbanks picture running moderately at $15,000 pace. Last week $16,500.

Mayfair (2,200; 40-$1). "Transgression" (RKO) (2nd week). House short of product, forced into holdover and $13,500. Last week only $14,600.

Paramount (3,664; 65-85-$1), "Confessions of a Co-Ed" (Par). Weak feature plus the heat is hurting; prospect is a too weak $52,000. Last week "I Take This Woman" (Par) only fair at $57,800.

Rialto (2,000; 25-40). Revivals with "Criminal Code" (Col), "All Quiet" (U), and "Animal Crackers" (Par). Combined to make $4,500.

Rivoli (2,200; 40-65-85-$1), "Night Angel" (Par) (2d week). Does a fadeout next week to be followed by "Newly Rich" (Par); currently only $14,000. Last week $23,400.

Roxy (6,200; 50-75-$1.50), "Daddy Long Legs" (3d week). Heat socked, but has chance for $65,000, oke considering the run. Last week $78,000, good.

Strand (2,900; 25-50-75), "Men Call It Love" (M-G). First Metro feature ever to play here and diving in face of good critical comment; $9,000 this week, bad. Last week "Big Business Girl" (FN) off at $11,800.

Warners (1,100; 50-75), "Versuchen Sie Meine Schwester" (Tobis). Average at $4,000; same for "Three Lovers," also German, last week.

Winter Garden (1,418; 35-85-$1), "Smart Money" (WB). Edward Robinson and James Cagney combo a strong lure; will have big opening week near $45,000, heat or no heat.

Buff OK—'Annabelle' Near $17,000; 'Seed' $21,500

Buffalo, June 22.

With the advent of first hot spell business looks off for the current week.

Estimates for This Week

Buffalo—(Publix) (3,600; 30-40-65) "Seed" (U). Opened slowly, but should build to $21,500, okay. Last week "Born to Love" (Pathe), $19,400.

Hipp—(Publix) (2,400; 25-35-50) "Maltese Falcon" (WB). Ought to better $11,000, all right. Last week "Up Pops Devil" (Par), drew $9,600, light.

Century—(Publix) (2,400; 25-35-50) "Bachelor Apartment" (Radio). Yanked after three days with "Gold Dust Gertie" (WB) substituted; looks like bad week at under $6,000. Last week "Vice Squad" (Par) indifferent around $7,500.

Great Lakes (Fox) (25-35-50). "Annabelle's Affairs" (Fox). With good surrounding show should see $17,000. Last week, "Just a Gigolo" (M-G), not exciting at $15,000.

Lafayette (Ind) (3,400; 25-35-50). "Everything's Rosie" (Radio). Looks due to drop to $7,500. Last week, "Good Bad Girl" (Col), just over $8,000.

Publix "Cut" Orders Sending Cuts Beyond the Bone, Into the Marrow

Contrary to the impression created at the home office that it now controls only 30% of the costs where before it was 70%, Publix operating executives and managers in the field, says inside information, were never held down more strictly to budgets than at this time. Every nickel spent must be carefully figured. If any manager takes the initiative to overstep without a home office okay he may find himself in plenty of hot water.

On top of that the field is being constantly advised that in view of the fact it controls costs, which it doesn't, it is more than imperative to watch all expenditures and cut as wide and far as possible. The constant pounding of this message, intelligent economy and c[illegible]tivity, has led some managers and execs in the field to chisel not only to the bone but into the marrow.

The division, district, city and house managers away from the home office but always under its close scrutiny, are practically in a spot, with the h. o. expecting increased results on operation often in the face of crippled expenditure.

Increased authority on booking of pictures, with play-dates, time and deals locally with exchanges to not only facilitate operation but make for better results, has given the Publix man in the field a greater opportunity in that direction to exercise initiative, but with most of the buying deals made from New York by divisional bookers at the h. o., the local manager is still on a pretty short leash.

'Daddy' Has a Chance For $62,000 Fortnight

Brooklyn, June 22.

Whatever business there is around this week is probably falling into the lap of the Fox where "Daddy Long Legs" is in its second week.

Paramount's handicapped with "Confessions of a Co-Ed," socked by the scribes. This is Coney Island weather.

Estimates for This Week

Paramount — "Confessions of a Co-Ed" (4,000; 25-50-75-85) (Par). Davis band and Libby Holman lifesavers; picture badly panned; figures $28,000, new low. Last week "I Take This Woman" (Par), $30,900.

Fox—"Daddy Long Legs" (Fox) (4,000; 25-35-50). Second week easing but $32,000 last week should mean $30,000 this week, good.

Albee — "Transgression" (Radio) and vaude (3,257; 35-50-75). Around $18,500, unexciting. Last week "Seed" (U), $24,400, okay.

Strand—"Maltese Falcon" (WB) (2,200; 25-35-50-75). In the vicinity of $12,000, fair; Gene Dennis, mind reader, added attraction. Last week "Big Business Girl" (FN), $7,900, off.

Loew's Met — "Indiscreet" (UA) (3,200; 35-50-75) and vaude. Looks like $16,000. Last week "Front Page" (UA), $19,800, not bad.

Wrigley's Joy Spot

(Continued from page 1)

admittance on the floor unless attired in coat and necktie. No rough stuff permitted, but girls are permitted to dance together. Band is commonplace and billed as the Catalina Island Band. A smart move would be engagement of a name band.

Round trip from L. A. and other local communities is $3.50. That keeps the riff-raff out. Over 750,000 people bought round trip tickets last year. Wrigley has figured that each ticket leaves $15 at the island.

Nosey Coppers

Beach is nothing to rave about. Coppers who look after the morals of the island are vigilant in the matter of beach deportment and dress. Too much form showing mean a shag off the sand. Coppers also take it upon themselves to look for liquor in incoming baggage.

Wrigley winters his Chicago White Sox on the island, where he has built a small ball yard. Sox are the off-month attraction.

Population is around 1,900, most of whom live at Avalon, an incorporated city. Few are not on the Wrigley payroll.

Gum man and son, P. K., Wrigley, have homes on the island where they spend the winter months.

About the only thing Wrigley has muffed is not printing a plug for his Pacific spot on every stick of gum.

Season so far here has been off, with everybody squawking over the slim returns. *Call.*

PROV. FEELS PRESSURE

Albee Around $3,700—Par Fair for $8,500—Fay's $6,000

Providence, June 22.
(Drawing population, 315,000)

Oppressive heat and poor film fare are giving local theatres plenty to worry about this week.

Estimates for This Week

Loew's State (3,500; 20-50-75) "Five and Ten" (M-G). Coolest theatre in town, but Marion Davies feature rated lightly; lucky if will hit $12,000. Last week "Just A Gigolo" (M-G), $13,200.

Majestic (Fay) (3,200; 15-50) "Women of All Nations" (Fox) and "Camel's Back" (Fox). Best in town but dented by heat; will reach $10,500. Last week "Public Enemy" (WB) and "Gold Dust Gertie" (WB), last excellent at $13,500.

RKO Albee (2,500; 15-50) "Good Bad Girl" (Col). No draw names and probably $3,700. Last week "Transgression" (Radio) bad at $4,000.

Paramount (2,200; 15-50) "I Take This Woman" (Par). A pretty good $8,500. Last week "Vice Squad" (Par) about $8,000.

RKO Victory (1,600; 15-50) "Up for Murder" (U). Nothing to indicate that Lew Ayres will bring this one out of lightweight class; maybe $3,000. Last week "The Viking" (Frissel) opened okay but petered to $3,000.

Fay's (1,600; 15-50) "Texas Ranger" and vaude. Westerns getting the break because of kid trade; will hit $6,000. Last week "Maltese Falcon" (WB) okay on $6,500.

Det. Feels the Heat, Mich. About $24,000 And Fox at $27,000

Detroit, June 22.

Weather is giving the resorts a break but ruined the show business.

Estimates for This Week

Michigan — "Vice Squad" (Par) (4,045; 35-50-75). Weak picture can't withstand heat; will get very meagre $24,000. Last week "Five and Ten" (M-G) weak at $29,000.

Fox — "Always Goodbye" (Fox) (5,100; 15-25-50). Playing to a lot of people, but low scale means fair about $27,000. Last week "Daddy Long Legs" (Fox) only fair in the heat at $27,000 on its second week.

Fisher—"Maltese Falcon" (WB) (2,300; 35-40-50-75). Book title of some aid; return of Del Delbridge in person; but around $16,000 not so good. Last week "Just a Gigolo" (M-G) got $17,900.

Downtown—"Transgression" (Radio) (2,750; 15-25-50). Indifferent and will wind up at about $11,000. Last week "White Shoulders" (Radio) bad at $9,500.

United Artists—"Tabu" (Par) (2,018; 35-50-75-90). Even Bobby Jones' short couldn't help; out in one week; waybe $9,000. Last week "Millionaire," in third week, very weak at $7,900.

Paramount—"Free Soul" (M-G) (3,400; 35-50-75). Will wind up first full week to nearly $24,000, very good. Last week "Public Enemy" (WB) did $4,000 in four and half days and "Free Soul" $7,000 in two and half days.

State—"Just a Gigolo" (M-G) (3,000; 15-25-50). Brought here after week at Fisher; doing poorly and probably $5,000.

New, Old and Out Stars

(Continued from page 1)

last Broadway legit season, covering 147 new shows, only six new or previously undistinguished players gained the public spotlight and comment through their performances. These were six out of approximately 1,500 actors with principal roles last season.

Other show fields were barren. Vaudeville in its reduced state gave slight chance for star rating to talent under its policy of using the films to draw on the combination vaudfilm programs. There were a few exceptions during the year when a certain act in a certain territory would show box office strength but this was not general, nor individual.

The only straight vaudeville house in the country and the only one depending entirely on stage acts to attract, the RKO Palace, New York, unearthed no new ability that had not asserted itself previously, there or elsewhere. The Palace drew most of its attention with names of past standing.

Burlesque revealed nothing in new talent, spending most of the year fighting for its own survival. It was a losing fight. The burlesque names of other days who drew money into the box offices wherever they played, are no more.

Radio

Radio was another field in which most of the large names were holdovers, a strange record for an amusement branch that's so comparatively young and overbrimming with opportunities. Morton Downey stood far above new attractions over the air, having little competition from other entrants.

Amos 'n' Andy, already established, were again conceded the top star position in broadcasting.

While ether drawing power is the most difficult of all to estimate, because of the uncertain response, some who appeared to gain the most new prominence nationally on the radio were Seth Parker, Kate Smith, Gene and Glenn, Anthony Wons and Little Jack Little. It is notable that all were on either the NBC or CBS network. Chain broadcasts are the only means to national coverage.

New Film Stars

Local radio favs, new or otherwise, are not included in the rating.

Picture names starred for the first time in 30-31 were:

Paramount—Frederic March, Jack Oakie, Marlene Dietrich, Claudette Colbert, Tallulah Bankhead, Clive Brook.

Radio-Pathe—Bert Wheeler, Robert Woolsey, Constance Bennett, Helen Twelvetrees, Eddie Quillan, Mary Astor, Ann Harding, Irene Dunne.

WB-FN—Douglas Fairbanks, Jr., Winnie Lightner, Joe E. Brown, Barbara Stanwyck, Edward G. Robinson, Frank Fay.

Metro — Robert Montgomery, Grace Moore, Lawrence Tibbett, Wallace Beery, Marie Dressler.

Universal—Lewis Ayres, John Boles, Genevieve Tobin.

Fox—Elissa Landi.

United Artists—Evelyn Laye.

The Lost Stars

Those who had starred in one or more pictures the previous season and up to 30-31, but are now either out of pictures or continuing without star billing, were Charles Buddy Rogers, Mary Nolan, Amos 'n' Andy, Al Jolson, Fannie Brice, Lillian Gish, Harry Richman, Esther Ralston, Dennis King, Karl Dane, George K. Arthur, Duncan Sisters, Vilma Banky, Dolores Costello, Colleen Moore, Alice White, Corinne Griffith, Jack Mulhall, Irene Bordoni, Charles Farrell, Janet Gaynor, Victor McLaglen, Paul Muni, George Jessel, Lenore Ulric, Mary Philbin, Sophie Tucker, Ted Lewis, Belle Baker, Joseph Schildkraut, Reginald Denny, Evelyn Brent and Moran and Mack.

Among those in films noteworthy for non-starring performances during the year, among them some who show much future promise, with others who became widely known to audiences by frequent appearances throughout the season, were:

Virginia Cherrill, Edna May Oliver, Canstance Cummings, Phoebe Foster, Ona Munson, Carole Lombard, Joel McCrea, Evalyn Knapp, Dorothy Jordon, Joan Blondell, James Dunn, Jean Harlow, Marguerite Churchill, Helen Chandler, Phillips Holmes, James Cagney, Una Merkle, Norman Foster, Paul Lukas, Sydney Fox, Sylvia Sidney, Miriam Hopkins, Richard Cromwell.

Robert Armstrong, Leslie Howard, Wynne Gibson, Jack Cooper, Jackie Searl, Sally Eilers, Spencer Tracey, Joan Bennett, Marion Marsh, Rose Hobart, Joan Marsh, Joyce Compton, Monroe Owsley, Hardie Albright, Stuart Erwin, Mae Clark.

Several strong comebacks by players who had been out of the spot for a while. Perhaps the most sudden and strongest was Emil Jannings, who started where he left off when returning with the foreign-made "The Blue Angel." This also got Dietrich extra attention.

Adolph Menjou's comeback was strong. Marie Dressler reached the top and now stands among the select few, but had been working at films for some months after starting a return.

The exact result of Chaplin's comeback is still a moot question. Others who had been away and returned to regain their status were Richard Dix, Lowell Sherman and Polly Moran. Ricardo Cortez is now on the climb, while Fox has started the Swedish Greta Nissen on the same road.

Death took three prominent picture names, two of them stars, during the year: Milton Sills, Lon Chaney and Louis Wolheim.

Legit Stage

The players of the legit stage, including musicals and drama, who drew individual attention in their shows were Eugenie Leontovich, Helen Gahagan, Lyda Roberti, Ethel Merman, Fred Allen and Guy Kibbe.

Miss Leontovich is a Russian actress who landed at the start in New York in "Grand Hotel." Miss Gahagan was partly responsible for the success of "Tonight Or Never." She had been away from legit for some while, studying opera, and landed harder than ever upon returning.

Guy Kibbe got attention for his character work in "Torch Song" and wound up in the talkers. Fred Allen has been always a noted wit inside the show business, but hadn't received full lay recognition until "Three's a Crowd."

NEW HAVEN HURT

"This Woman" $10,000—"Free Soul" Moderate On $12,000

New Haven, June 22.
(Drawing Population, 300,000)

When it's 96 in the shade that's too much for even the good films. Night baseball opened last week and will also do some damage.

Estimates for This Week

Paramount (Publix) (2,353; 65). "I Take This Woman" and unit. Maybe $10,000, off. Last week, "Vice Squad" (Par), $13,000.

Fox-Poli (Fox) (3,040; 65). "Free Soul" (MG) and unit. Should do moderate $12,000. Last week, "Daddy Long Legs" (Fox) got heavy $16,800.

Roger Sherman (WB) (2,200; 60). "White Shoulders" (Radio). Jones, and "Men of Sky." Mild $5,000. Last week, "Widow From Chicago" (FN) and "Lady Refuses," $5,500.

Bijou (Fox) (1,536; 50). "Everything's Rosie" and "Fighting Sheriff." Will probably drop to low $3,000. Last week, "Black Camel" (Fox) and "Lover, Come Back" (Radio), modest $3,300.

Bad Times' Booze

(Continued from page 1)

The boss legger had no contact with customers except through salesmen.

Middleman Out

When the necessity arose to cut overhead, the bootleggers, in their illegitimate trade, did what hundreds of other kinds of business supposed to be legitimate failed to do, they eliminated the middleman, their salesman. The heads of the big boozing firms found that they could do the selling directly to the customer and give the customer the commission of the salesmen and at the same time serve the customer more efficiently, as the customer has greater confidence when doing business with the principal rather than the agent.

Competition amongst the bootleggers has forced out a good many of those who were selling poor grades of liquor. With the smaller demand for whiskey, caused by trade depression, the bootleggers were able to secure enough of the higher stuff to meet the demands and the market for the cheating grades fell away.

The slump has also reduced the possibility of drinking bad liquor along with the reduction of its cost.

Booze Sources

The big bootleggers buy their liquor from central clearing houses, which receive it from the rum runners, who buy it from ships anchored far off the coast or from Canada or often locally made.

Rum runners receive so much a case for running the liquor from the big ships to the coast. Many cargoes are shipped direct to the handlers over here who assume all risks after the liquor leaves its foreign home port.

Bootleggers in doing business direct with the retail customer have followed the most successful advertising policies of big business. They have established a direct by mail advertising campaign and supply the customers with calendars discreetly marked, also address books such as so-called legitimate business has been successfully using.

It is apparent bootleggers are doing everything they can to establish good will as trusted merchants in the eyes of the customer.

Met Is Better with $33,000, but Boston Theatres Are Down

Boston, June 22.
(Drawing Population, 850,000)

Film business improved slightly last week but this week may mean a drop back to former lows as it's hot.

Estimates for This Week

Met (Publix) (4,380; 50-75) "Daddy Long Legs" (Par) and unit. Should go around $33,000 for fair week. Last week $34,600 on "Vice Squad" (Par).

Keith's (4,000; 35-50-60) "Transgression" (Radio). Poor $12,000. Last week "White Shoulders" (Radio) got bad $14,600.

Keith-Boston (Vaudfilm) (3,000; 50-60) "Lover Come Back" (Pathe). Only $11,000, off. Last week $12,700 on "Everything's Rosie" (Radio).

Loew's State (4,000; 35-50-60) "Indiscreet" (UA) and vaude. Things are not looking too good here; headed for bad $12,000. Last week "Just a Gigolo" (M-G) got $12,300.

Fenway (1,360; 30-60) "Vice Squad" (Par). Will get a fair $6,000. Last week "Lawyer's Secret" (Par), $5,000.

Uptown (1,700; 30-60) "Chances" (FN). Will go below $5,500. Last week "Maltese Falcon" (WB) got $7,000.

Scollay (Vaudfilm) (2,830; 30-60) "Vice Squad" (Par). Will do usual $10,000. Last week "Women of All Nations" (Fox), $10,600.

Olympia—"Chances" (FN). Won't do more than $5,000. Got a good $7,100 on "Maltese Falcon" (WB) last week.

LOS ANGELES

(Continued from page 8)

Friday (19) and less than $10,000 indicated. "Smiling Lieutenant" (Par) already penciled in to follow. "Daddy Long Legs" (Fox) wound up $2,000 on its final three days after disastrous three weeks.

Chinese (Fox) (2,028; 50-75). "Trader Horn" (M-G) (2d, final week). Brutal at $2,800, as was opening week's $3,000. World premiered here at $1.50 with public seemingly ignorant of pop scale obtaining now. "Free Soul" (M-G) opens 25th, day and date, with Criterion.

Criterion (Fox) (1,600; 35-65). "Trader Horn" (M-G) (2d, final week). Less than $6,000. Better than Chinese, as was opening week, $13,400.

Egyptian (UA-Fox) (1,800; 40-65). "Up Pops the Devil" (Par). Poor at $1,700. Last week, "Born to Love" (RKO-Pathe), $2,100.

Orpheum (2,270; 25-50). "Seed" (U) (2nd week). Means 3d week at $7,200, but nothing sensational. Opened fairly at $12,100.

Pantages (Fox) (2,700; 20-40-65-90). "Secret Six" (MG). About $10,600; only mild and quite a drop from last week's "Shipmates" (MG), $16,200, which was Pantages' anniversary celebration.

Paramount (Publix) (3,595; 35-$1). "I Take This Woman" (Par). Under $15,000 and poor, although much better than last week's "Forbidden Adventure" (Par), under $11,000.

R-K-O (2,950; 30-65). "Everything's Rosie" (RKO). Mild at $10,500. Last week "Up for Murder" (U), $11,700.

State (Loew-Fox) (2,024; 35-$1). "Never Twain Shall Meet (MG). Extra campaign helping for possible $23,000. Last week, "Laughing Sinners" (MG), $23,800.

United Artists (Pub-UA), (2,100; 35-$1), "Indiscreet (UA) (2nd week). Fair at less than $10,000 and means third week. Opening week under $14,000 and okay; "Tabu" (Par) next.

Wilshire (Fox) (2,296; 35-60). "Dishonored" (Par). Looks okay at $5,000. Last week "Secret Six" (MG), $5,400.

Downtown (WB) (1,800; 25-50). "Smart Money (WB). Indicated to go about $14,000, and holdover. Last week, "Gold Dust Gertie" (WB), six days (short week because of new Thursday opening), under $10,000.

Hollywood (WB) (2,756; 35-50). "Smart Money" (WB). Going big at $15,000, or better. Last week, "Gold Dust Gertie" (WB), $10,900.

Peoria's $1,100 Hold-Up

Peoria, Ill., June 22.

Leon C. Worley, city manager for the Paramount-Publix theatres, was robbed of $1,100 the night of June 18 by two young, well dressed bandits, who followed Richard S. Rodems, asst. mgr., and Elsie Oswald, cashier, into the office on the second floor of the Palace theatre building, locking them into a closet.

The bandits then compelled Worley, at the point of a gun, to hand over the receipts.

They made their escape through the front of the house, but no employees or patrons were aware of the holdup.

Gov't Worried Over Film Industry; Report All Labs May Be Pooled

Paris, June 14.

French picture finances have reached a crucial point with everybody concerned, including the Government, egged on by the banks involved attempting to help picture organizations to weather the current difficulties. Dominating the situation is the position of the Gaumont-Franco-Film-Aubert combine with properties amounting at the outside to $4,000,000 against which already $12,000,000 worth of paper has been issued, and another issue of $5,000,000 in bonds is contemplated.

How ticklish the situation is can be judged from the fact that an American distributor recently received a cheque from a company for $10,000, and it took him several days to cash it.

The banks' view is that a crash at the present time would not only mean a loss to investors and themselves, but cause general public mistrust in the administration of large French companies, resulting in difficulties for future flotations of all sorts.

More Than Economy

Native picture circles are now advised that all French labs may be shortly formed into one combine. More than the possible economy in operation, the aim would be to find in this merger a possibility to issue securities and obtain bank credits which the current owners are unable to secure. Consequence of the current tightness of the money is also the difficulty of bootleg equipment manufacturers to discount their sales. This is further precipitated by Western Electric marketing its cheaper model. The forcing of most bootleg equipment out of business can now be anticipated.

Tie-ups are made but no mergers are concluded since the stronger companies can be induced to lend their name and cooperation to the weaker ones, but in no case do the big fellows want to be drawn into what they would consider to be financial suicide.

NEW VERSIONS FOR EVERYBODY

Paris, June 22.

New idea for films is being tried out by Paramount at Joinville in the making of international versions.

Idea is to make the films almost entirely action and business, with dialog minimized. Acting will be done by mixed nationalities to please everybody.

First of these internationals now set and to be titled "Camp Volant" (Flying Camp) with a second titled "Port Said" set to follow.

Jacob Karol has been promoted to production manager at Joinville, probably to handle these internationals.

'LE MILLION' SET DOWN AS FLOP IN NEW YORK

"Le Million," Rene Clair's French film, was taken off at the Little Carnegie Thursday (18) after a little less than five weeks. Business for the past two weeks was so bad it was impossible to continue the run, despite the film in London, Berlin and Paris has been setting box office records. It goes down in the books as a flop for New York, as the Carnegie is a sure-seater.

"The Skin Game" (BIP), from John Galesworthy's novel, replaced "Le Million." It is the first time in over a year the house has shown an English language talker. House may revert to the foreigns after "The Skin Game," but not likely because of the inroads made in the foreign picture field recently in New York by newer and larger capacity houses.

Buys Another Newsreel

Paris, June 22.

Pathe-Natan's been doing some more octopusing in the newsreel field.

Eclair-Journal, indie, is the latest to be taken in.

Neutral Projection Room For New Films—Germany

Berlin, June 13.

Union of German exhibitors of Berlin-Brandenburg will open the so-called Reichsfilm theatre exchange July 1, which will give the 3,000 exhibs of Germany an opportunity of viewing the new productions on neutral ground.

New pictures have been shown in private projection rooms.

German Exhibs Ask Circulation Stop on 'Angels'

Berlin, June 22.

German Exhibitors' Association is all het up about "Hell's Angels" (Caddo) and has broadcast a series of open letters to the press demanding that the U. S. have the film withdrawn from the entire world market.

Either that, say the Germans, or they'll take steps to exclude United Artists product from all German speaking countries.

"Hell's Angels" was first shown a year ago this month.

FILM EDITOR MADE M. E. OF LONDON 'STANDARD'

London, June 22.

Percy Cudlipp has moved up from film editor of the "Evening Standard" to managing editor.

Cudlipp's promotion means a new policy for the "Standard" with more extensive prominence given entertainment news in that paper from now on, than may be found in any other London daily.

Par's Extra Studio Space

London, June 22.

Paramount is starting immediately to double the floor capacity of British and Dominion studios in Elstree. Par recently leased the studios on a long term and are expected to assume actual ownership shortly. Entire studios and buildings are involved.

Harry Lachman is coming here from Joinville in the near future to direct some Par quota talkers and is expected to eventually take complete charge of production management on this side under Bob Kane.

Spanish Film Outfit Busts Before Finish

Hollywood, June 22.

Imperial Art Films, making "Sonadores De La Gloria," Spanisher, held up on last three days of production by lack of needed iron men.

Tec-Art studios, where the company has been shooting, may step in with the finances and take over the remainder of production and distribution.

Maxwell-Bundy Form Commercial Film Firm

London, June 22.

John Maxwell and Arthur Bundy have joined forces in the formation of British Industrial Films, Lt. Object is to make industrial propaganda talkers on a big scale.

Maxwell is head man at BIP and Bundy was the head of British Instructional, before it was merged into British International.

Rep in China

Harry G. Musgrove left for Shanghai, Monday (15).

He will represent RKO-Radio Pictures in China, Japan and the Phillipine Islands.

ABC MAY DECLARE 8% DIV. AND BIG ISSUE

London, June 22.

John Maxwell is expected to make a $2,000,000 public issue for Associated British Cinemas shortly.

Likelihood is the company will declare a stock dividend of 8% at its forthcoming meeting.

PAR-METRO MAY TIE-IN WITH GERMANS

Paris, June 22.

Both Metro and Paramount will be without German contingent permits for the season of 1932-33. It means they both will probably make German tieups. Possibly one will tie up with Ufa and the other with Tobis. Perhaps anticipating a war between those two companies.

Tobis has been moving steadily ahead in the production end in Germany and it begins to look like an eruption between it and Ufa is unavoidable.

That there's a Ufa-Tobis battle scheduled for the near future is almost unavoidable. Both German companies have been spreading out in all their activities, including theatre building, and the inside on the situation is that they're about ready to take their battle into the open.

What at first appeared like a minor move on the part of both companies and is daily becoming more important is their spreading out in America.

U.S. COS. BUILD IN AUSTRALIA

American film interests aim to go full blast into the theatre field in Australia. Paramount, Fox and Warners are already in.

Fox, through ownership of the Hoyt chain over there, looms biggest of the trio. Between the three major companies and by a concerted movement Australia, as soon as conditions turn, is to see a strident movement by American capital to spot that farflung continent in full colors on the horizon of the film industry.

The move is a necessary one which the American film interests cannot get away from. They are compelled to reach out for the Australian film field because of native conditions. Under the present laws, which levy unusually high taxes on incomes generally there is another statute that prevents any money from being sent or taken out of Australia unless covered by an additional 20% tax. The idea evidently being to recirculate the money in Australia.

American film companies doing business there, being unwilling to pay that additional going-out tax, which would only throw them for a loss in that continent, are reinvesting for the future. American interests in other industries are doing likewise or should.

It's given by insiders that the angle of the three American companies leading in the movement is not to build so much as it is to buy in existing theatres. Warners and Fox are mostly interested this way.

So far as present indications show, the same procedure is to be followed for New Zealand.

Foreigns Don't Pay

Despite the house uses up only an average $800 weekly overhead, rent, film and electric included, Fifth Avenue Playhouse, New York, has been losing too consistently on its foreign feature policy to continue.

Change goes in July 1, with the house switching to a neighb grind of English talkers on tri-weekly change.

Spanish Talkers Still No Draw in S. A.; Biz Off with Star Names Lone Draw

By HARRY E. GOLDFLAM

Buenos Aires, June 10.

Show business in this country from the producers' angle now means the rate of exchange. Currency here has been shot to pieces through conditions entirely outside ordinary knowledge, and the dollar stands at a premium of 35%. This means that in order for producers in the States to receive $100, their representatives here have to find $336 as against $237, the par rate. As the theatres are all doing but moderate business the problem becomes acute.

Outside of "City Lights," which was released a week or so ago and which is not a fair criterion, there is no other hit this year and the season is half over.

Spanish pictures have flopped, particularly the foreign-made. Even Ramon Novarro's first talker in that language "Sevilla de Mis Amores" ("Call of the Flesh"), is failing to hold attention, and Novarro stands top today on the Spanish list.

Conditions here are so bad, though, it's hardly fair to blame the

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Breath Chance for Audible Co., Thanks to Creditors

London, June 22.

Meeting of creditors of Audible Filmcraft was held here. It agreed to adjourn their petition for compulsory liquidation of the company recently filed and due for court hearing July 20. Idea is to give company a chance to recover.

Audible Filmcraft is an indie unit controlling five companies and a number of small picture houses.

TOBIS OFFERS CUT PRICES ON SOUND

Berlin, June 22.

An important meeting was held last Thursday (18) between Tobis execs and the Association of German Film Producers, at which Tobis voluntarily offered to cut prices for sound production. Offer was made by Dr. Noelle, Tobis' chief.

No final decision yet, but it looks like an indication of better times ahead for the industry here. It also may mean more amicable co-operation between German sound patentees and German film producers.

TALLULAH NOT SO B.O. HOT IN 'LADY,' LONDON

London, June 22.

Tallulah Bankhead's "Tarnished Lady" (Par), originally intended for four weeks at the Carlton, yanked last night (21) after a disappointing run of less than three weeks. Last week's gross under $10,000, very bad.

Tallulah was expected to develop a big personal screen draw here, where she is widely known.

"Dishonored" (Par), with Marlene Dietrich, follows in.

Alport Leaving Hays

Fayette Alport, representing the Hays office in Berlin for the past year, is returning to his former post with the American Consul in Paris. He is due in New York this week prior to proceeding to France.

The Hays organization's affairs in Berlin will be handled as formerly by Harold Smith from Paris.

McGilly Leaves Newsreel

London, June 22.

Charles McGilly is out of British Movietone News as general manager.

PROPAGANDA FOR NEW SPAIN

Hollywood, June 22.

"Birth of a Republic," the story of the Spanish province of Cataloni, now demanding autonomy under the new Spanish constitution, is to be made here by Garner Ribalta, now making linguals for Par.

Picture is intended to be used as propaganda for the new government. It will be done in the Catalonian dialect. Catalonia lies in the north Spain and is more or less under French influence.

U. A. Distributing B-G's English Talkers Over Here Maybe—35 of 'Em

London, June 22.

United Artists is dickering with Gaumont British for distribution of the latter's product in America, with the deal practically set. About 35 English mades are involved.

British films involved were made by the five Gaumont British subsids, Gainsborough, Ideal, British and Dominion, Julius Hagen and British Lion.

In return for the American distribution of these films, Gaumont will show United Artists and Columbia pictures on its circuit over here.

Nations on Film Tax Grab Spree

MAKING ERRORS ABROAD

Americans Fail to Correctly Gauge European Conditions

Paris, June 22.

American supremacy on this side is being jeopardized as much by distributors misgauging conditions here as anything else, some not realizing it's indispensable to retain the foreign market.

Metro's having a lot of trouble over here because of its double-headed management. Two execs are in charge of everything with the result that there is an excess of reference of minor decisions to New York.

Another recent bad move was W. C. Bandy's taking Warner's overhead restrictions too seriously. He shut down so hard the entire continental organization morale has been broken down.

So far as the film biz goes, Europe and the foreign field generally, except for England, is staggering in a maze of complexities. If the various reasons which the foreign nationals have put forth for stamping such rigid restrictions and taxes on films were hung up for scientific observation it would take a jury of alienists a lifetime to figure out.

In Mexico it's an inferiority complex among the natives. They string film taxes high, to get even mentally. That goes for practically all Latin countries except Italy. In South America where there are all kinds of indie nationals it's the same as Mexico.

The more serious the complex the higher the film tax. In Brazil they only raised it 1,800 or 1,900% this year, from 2 pesos a reel to 38 pesos or something. In Germany, it is inside opinion by observers that it's merely a desire to use its monopolistic powers attained in the elec-

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Film Stocks Join Parade

(Continued from Page 9)

Turnover was fairly large, but not sensational.

Startling Opening

The opening was startling to the bears, carrying the message to that pampered element that their long holiday was about over. As an instance, Auburn began the day with an overnight jump of more than 15 points; while the first transaction in U. S. Steel was 20,000 shares, up 2 points net around 94.

Pretty much all the other spectacular favorites did much the same, with the theatre stocks less aggressive, but still boiling. Some of the initial transactions were RKO, 1,500, up ½; Fox, 2,000 shares at 20¾, up ⅝; Paramount, 4,000, 24⅞, up ¾, and Loew, 1,000 at 42⅜, up ½. First transaction in RCA was 10,000 shares at 17½, up 1½ over night while Eastman Kodak came to bat with the astonishing upturn of 8 points net at 142.

The first onslaught seemed to have taken care of the most panic stricken of the bears and at the same time make the profits of canny last week longs look pretty juicy. After the initial uprush there was an interval of an hour when prices sagged and the tape caught up.

However, it was the first chance the bulls had had to taste victory and they were bound to make their thrust carry home. The rest of the day they had it pretty much their own way. It was the general belief that the impressive showing of the bull sponsors of the market had done a vast amount of good in stiffening up investment buying. The market was greatly helped by a considerable volume of actual investment.

Consensus of opinion is that there is sufficient backing for the present recovery to keep prices upward for several more days at least, and it may well turn out to be the actual turning point for the long view. As a sample of the improved situation, it was noted that Westinghouse zoomed with the rest in the early dealings. Thereafter it slumped badly around noon from 62 to 58, due to the expectation that a dividend omission was due at the meeting this week. Before the close, however, the stock was taken in hand and carried to a close above 62, which is close to its recent best.

Cheering news was that all stock markets abroad were moving up at a fast pace.

Back to a Week Ago

Dramatic upturn in the whole market Saturday, based on the Administration's policy toward international debts, had but a moderate influence upon the amusement shares, the net result in that section being to reestablish the group levels of the previous Saturday.

Saturday's close showed impressive net gains for the single session, but statistically the group was almost exactly where it had closed a week before. Specifically 10 of the strictly theatre issues were up an aggregate of 6 points, while 9 issues were 6 aggregate points down. In nearly all cases the changes both ways were fractional. Turnover was moderate, Fox with transactions of 50,000 shares leading the group. Week's dealings in volume suggested the likelihood of accumulation, as also did the relatively narrow range of prices.

Behavior of the theatre issues was significant in its variation from the rest of the list, suggesting as it did that the short interest had been greatly reduced before the spectacular turn around and in all probability the ground work had been laid for pool operations in more than one direction. This applies particularly to Loew.

Situation at the beginning of the new week, reflected in yesterday (22) dealings also, seems to forecast a pause and a probable reaction before the start of a major advance to discount autumn trade improvement with a strong possibility that one or the other of the amusement leaders will play a dominant role in the pre-autumn movement.

The brisk rebound of the week-end probably would have come about even if the bull element had not had the Washington announcement as a peg upon which to hang a spectacular run in of shorts. Technical considerations would have brought about a spurt unaided.

Run-in Inevitable

Price movements had been following exactly the same course as during the entire decline from February to June. The averages had made a new "valley" at the June 2 bottom around 120 in the Dow Jones index and then had run up to 136. They slipped back then gradually to 130 apparently headed for the secondary reaction which might make a double bottom, or even go through. Many stubborn bear traders took the position that, with a score or so of imminent dividend cuts in prospect and the announcement of some pretty discouraging second quarter reports, the chance for a new bottom on the movement was good, and accordingly extended their short lines. Plenty of the new breed of amateur shorts followed the same technique, the bear attitude on all sides being encouraged by the apparent timidity of the recent bull market sponsors.

This layout reproduced a situation that has occurred at least half a dozen times since late February. On each of these occasions—as typical examples in the chart picture the first week in April and the first week in May—prices have been run up to at least a second or third top before the major downtrend was resumed. The interpretation of the chart picture, or course, is that powerful market interests still had the punch left to run in a crowded short position before urgent liquidation came in to force down again.

Bad News Ahead

With the bears having accomplished their escape, dividend meetings come into play. It is regarded as pretty certain the Pennsylvania railroad will cut its dividend. Westinghouse is another important company that faces the necessity of conserving resources. There are said to be a score of other leading corporations whose directors want to reduce or omit disbursements. At the same time these concerns will release second quarter reports that will make poor reading and the effect upon sentiment is bound to be adverse.

These influences are likely to exert unfavorable pressure against prices until sometime around the middle of July. This is the season of the year, too, when general business reaches a sort of dead center. Thereafter the prospects of autumn trade begin to figure as a market factor. The logic of all these circumstances would seem to be that the next few weeks offer excellent conditions for the accumulation of stocks in preparation for a fall pool campaign. Gossip of the street tends to confirm belief that such operations are even now being inaugurated, if, indeed they have not already been considerably advanced.

The Shubert Bust

As an example of the part realty plays in chain theatre shares might be mentioned Shubert, whose stock, below 3, is now almost a stranger to the ticker, while its bonds, following the default of the June interest, have been wavering around 14 after slumping to 7. Announcement was made during the week of a plan to turn the old Shubert company realty equities over to a new company to be operated in the interest of the debenture holders. Little is known of the proposal, but the response doesn't seem to be enthusiastic if one is to judge by the market performance of the bonds. Par of the outstanding bonds is between $6,000,000 and $7,000,000, while the ticker appraisal of their value is less than $1,000,000, which doesn't put any too optimistic a complexion on the future.

Fox shows a disposition to move up when conditions favor, and is the subject of some bullish comment, but probably is kept back by uncertainty displayed in General Theatres, which has been under a cloud ever since the Fox vote for reduction of the dividend from $4 to $2.50. Directors of General Theatres last week deferred a vote on the preferred dividend of $3.50 after payment at that rate for only two quarters. The senior stock did some fast stepping after the Fox dividend vote, but last week, in the face of surrounding strength, gave way to below 10, where it started up. The company's bonds, listed on the big board, also have been reactionary, although it is believed payment of the $2.50 rate by Fox would cover bond interest amply. Discrimination against General Theatres probably represents uncertainty over the company's ability to prosper in the sale of theatre equipment during times of general depression and the likelihood that revival in equipment sales would be deferred considerably after the start of prosperity, while the big theatre companies continued to practice economy and devoted themselves to mending their financial fences.

Paramount furnishes the market puzzle. The stock appears to have no push for higher levels and has been content to defend its old resistance point around 20. The former leader has lost most of its friends in the long slump, and a price around 23-24 has little lure for the short seller. For the present it seems to be merely drifting, althou this aspect may be the cover for accumulation.

Paramount has a long record of coming up from behind, and might easily be made into plenty poison for the bears. Disclosure a month or two ago of the provision in the debenture indenture that no dividends may be paid on the stock if the ratio between current assets and current liabilities fall below 2 to 1 may have an ill effect upon its market fortunes. On the 1930 annual statement the books showed a narrow margin over the requirement. Reduction of the dividend effects a considerable saving, and it is known that drastic operating economies have been put into effect. Against this are large payments falling due on the stock taken up on theatre purchase agreements at a big premium over market levels.

Screen Presentations

Los Angeles, June 22.

Jesse Weil, indie producer, will make a series of single reel musicals. Larry Ceballos will direct. Weil is dickering with Educational for release.

Series will be aimed at the theatres without stage shows. Presentations will be made up of two vaude specialties and two ensemble numbers.

3 VERSIONS FOR "THE BAT"

Berlin, June 13.

The French producing firm, Vandor, has acquired the right of adaptation to "The Bat." Emil Franzos will act as supervisor.

Hans H. Zerlett is writing the scenario in three versions, English, French and German. Anny Ondra will play in the German version.

Summary for week ending Saturday, June 20:

STOCK EXCHANGE

1931 High.	1931 Low.	Sales.	Issue and rate.	High.	Low.	Last.	Net chg. for wk.
9	4½	.....	American Seat.	..	..	4	Bid
15	3¾	1,100	Consol. Film	5⅜	4⅞	5⅛	+ ⅝
18⅞	10½	1,200	Consol. Film pfd. (2)	14⅜	12½	12½	− ⅝
185¾	118	18,700	Eastman Kodak (8)	134¼	127	134¼	+ ½
38⅜	11⅝	50,600	Fox, Class A (2½)	20¼	17⅝	20⅛	+ ⅛
54¾	36	167,600	Gen. Elec.	43	38⅛	42¼	+3
15½	3⅜	39,900	Gen. Thea. Eq. n	5½	4	4⅞	− ⅛
95	70	.....	Keith pref. (7)	..	..	70	Bid
63½	36⅛	27,400	Loew (3)	42⅝	38½	41⅞	+ ½
98	83	200	Do pref. (6½)	85⅛	85	85	−2½
27	22	700	Met-G-M pref. (1.89)	24⅝	24	24	−1
75	35	50	Orph. pref. (8)	50	45	49⅞	+2⅜
50¼	19⅝	43,525	Paramount (2½)	24½	21⅝	24⅛	
2⅞	1	1,600	Pathe Exchange	1¼	1⅛	1⅛	− ⅛
6½	3	800	Pathe, Class A	4	3	4	+ ½
27½	12	135,600	Radio Corp.	16¼	14	16	+ ¼
24½	11¼	31,900	RKO	14¼	12½	13¾	+ ⅛
9¾	2¾	1,500	Shubert	3	2¾	3	− ¼
42	24	40	Universal pref. (8)	30	28	30	+ ½
20⅜	4¾	21,400	Warner Bros.	9⅜	7⅛	8¼	− ½
40½	10¾	700	Do pref. (3.85)	20	19	19	+ ⅝
107¾	51¼	333,600	Westinghouse (4)	62½	54¼	60⅜	−1¾
5¼	2⅜	700	Zenith Radio	2⅞	2½	2½	− ⅛
			CURB				
23	8	.....	Columbia Picts., v.t.c. (.75+)	..	..	8	Bid
8⅞	1⅝	14,200	De Forest Radio	5½	4⅛	4⅝	− ¼
6⅞	2⅛	3,800	Fox Theatres	3⅜	2⅞	3	− ⅜
31¼	5⅛	33,100	Gen. Thea. Eq. pf.	13½	8¼	9¾	−1⅞
15¼	3⅝	400	Technicolor	6	5½	6	+1
15⅛	5⅛	2,800	Trans Lux	6¼	5⅜	5⅜	− ⅜
42	21	350	Educ Pict. pf.	42	30½	37	+14¼
			BONDS				
74	25	$90,000	Gen. Thea. Eq. '40	47¼	33	36	−6
78½	62	2,000	Keith 6's, '46	65	64½	65	+ ½
99¾	94	20,000	Loew 6's, '41	97⅝	96	97	+1
89	51	65,000	Pathe 7's, '37	86	81	86	+6
97	74	34,000	Par-Fam-Lasky 6's, '47	91¾	89¾	90¾	+ ¼
89¾	67	26,000	Par-Pub 5½'s, '59	80¼	78⅞	79⅞	+ ⅜
25	7	14,000	Shubert 6's	14	8⅝	14	+5⅜
74½	25	183,000	Warner Bros. 6's, '39	49	41½	44⅛	− ⅞
			ISSUES IN OTHER MARKETS				
			All Quoted for Saturday				
..	..	100	Jenk. Telev.	4¼	4¼	4¼	+ ¼
			Over the Counter, N. Y.				
Bid.	Asked.						
12	14	.....	Roxy, Class A (3.50)	..	..	..	
⅞	1⅜	.....	Do, common	..	..	..	
			Los Angeles				
..	..	20	Roach, Inc., 8% pref.	7	7	7	
..	..	200	Par-Pub	24	24	24	

Shuberts Don't Expect Bondholders' Committee with New Finance Plan

It is said the Shuberts and their bankers do not expect a committee of Shubert bondholders will be formed, following the announcement of a new financing plan last week for the Shubert Corporation. Under the plan the common stock will remain in control of the Shubert theatrical operations, while another corporation to be formed will have charge of the theatrical realty now held by the Shubert Corp.

Reports of a possible bondholders committee arose when the somewhat intricate financing plan was announced. Bondholders, as a rule, say bond sellers, do not want the same general business operation to continue as that which permitted the bonds to default on interest as happened to the Shubert bonds June 15. Usually, say the same sources of information, holders of bonds in default believe their committee can administer the affairs of the company to the better satisfaction and security of the bondholders.

Lee and Jake Shubert are reported the heaviest individual Shubert stockholders. Through that and with their managerial contracts for the Shubert Theatre Corporation, they would continue to direct the business and show production affairs of the Shubert Corporation, if the bondholders agree to the proposed refinancing.

Shubert bondholders are reported more scattered and of larger numbers than the Shubert common shareholders.

In the matter of defaulted interest on bonds and reorganization, downtowners claim that often a bond dealer or more than one who sold the bonds to customers will take steps to protect what the dealers believe the best interest of their bond buyers.

The Plan

Shubert has 6% $6,450,000 in debentures bonds outstanding. The new company under the readjustment plan to control the realty and property interests of the theatre corporation, will be managed by a voting trust of three. Two of these trustees are Bankers' reps, A. I. Henderson, of J. & W. Seligman & Co., and J. Whitfield, of Chase National. Lee Shubert is the third. Jake Shubert is not mentioned.

Chase came into the picture through its acquisition of the Equitable Trust, originally interested in the Shubert bond issue.

The bondholders by the plan stand to get around 23% of the stock of the Shubert Theatre Corp., besides an aggregate equal amount of readjustment bonds to be issued by the realty company as they now hold of the Theatre corporation.

These new bonds will be secured in that the realty company stands to acquire all the realty interests of the theatre corporation. That amounts to around 23 fee-owned and ground lease theatres of the theatre corporation as well as some non-theatrical real estate. The depreciated aggregate value of these properties as of May 31, 1931 was $20,329,834. This is subject to existing real estate mortgages aggregating $10,782,500 as of same date.

Receivership

The realty company will have an authorized capital stock of 1,000 shares of $100 par value per value. This is to be turned over to the theatre corporation, while the latter plus the realty holdings to be given the new company will also hand over around $200,000 in cash.

There is a frank declaration of imminent receivership unless the bondholders accept the plan in a letter which has been sent out and carries a signature of Lee Shubert as president of the Theatre corporation. There is also a vague statement as to next season's prospects.

Shuberts Realty

In the statement of realty of the Shubert Corp. holdings are omissions of much Shubert theatre property, not included when forming the Shubert Theatre Corporation. The Shuberts have frequently claimed ownership of over 20 theatres on Broadway with a goodly proportion not listed among the corporation's holdings.

There are four groups of realty holdings or theatre ownership, with some doubt as to the actual value of some properties mentioned. An omission is the 44th and 45th street group of the Shubert, Broadhurst, Booth and Plymouth, with the 44th Street theatre missing, and taking in the Sardi building. Winthrop Ames has a half interest in the Shubert and Booth theatres, while Arthur Hopkins is said to have 50% of the Plymouth. Those houses are not named in the group headed partly or wholly owned Shubert Corp. subsidiaries.

The valuable Winter Garden on Broadway has been held out, also the equally valuable Century theatre site, sold lately at a profit to the Shubert brothers of $3,000,000, it was said, for apartment house purposes. But there is no listing of the Ambassador, Morosco, Ritz, Comedy, Elliott and Bijou, other Shubert houses. Bijou supposed to be owned by Walter Reade.

Only some of the Shuberts' reputed theatre holdings outside of New York are included. Missed from the Corp's listing is the Shubert, Philadelphia, although the Forrest and adjacent property are included. An item set down as 1423 Manning street, Phila., may be just a parcel, as the Shubert there is on Broad street. Chicago holdings have only the Four Cohans and the Princess, both leaseholds, the former on a comparatively short term. Detroit is not mentioned at all nor are Newark and Baltimore. The statement shows a one-third ownership in the Music Box, New York. Set down as least valuable because of short term leases, are the Barrymore and Jolson, New York.

An item among the Corp. assets mentions "Interest in Affiliated Companies less than 100% owned, $999,189."

Sheehan's Settlement in $500,000 Wm. Fox Suit

Lawsuit by Winfield R. Sheehan against William Fox on claims aggregating $500,000 was settled before trial last week, Sheehan receiving $310,852 satisfaction. This was effected by payment of around $270,000 in cash and certain Fox share holdings turned over by William Fox to Sheehan.

Suit has been pending over a year. The settlement as effected was not negotiated until Monday (15) night. This was after the two sides had gone into court that day and picked a jury ready for trial. Settlement amount involved is the value of 4,000 shares of Fox Film A stock which Sheehan claimed he had entrusted to William Fox for investment. It was Fox's claim the investment turned out a loss and William Fox counterclaimed against Sheehan for $190,000.

William Fox was represented by Samuel Untermyer, who took a leading part in negotiating the settlement. Nathan Burkan and former Judge Cohalan represented Sheehan.

Judgments

Current Reading Guild, Inc.; A. Brown; $511.

Mutual Burlesque Ass'n, Inc.; Zora Realty Co.; $1,376.

Savoy-Reeland Printing Corp.; Fox Met. Playhouses, Inc.; cost, $125.

Hal Benedict; Aeolian Co.; $198.

Photo Color Corp.; Nat. Theatre Supply Co., Inc.; $141.

Max Rudnick; Card & Poster Co., Inc.; $247.

Radio Specialty Co., Inc.; R. Prudowsky; $102.

United Trailer Service Co., Inc.; Nat. Theatre Supply Co., Inc.; $386.

Sylvio Zingali; Marcus Loew Realty Corp.; $991.

Thieves Fooled at $75

Bloomington, Ill., June 22.

Office safe of the Irvin theatre, Publix, cracked Thursday night—but the thieves earned the $75 they got.

The safe resisted the punching through of the combination and the attempt to get the door off by chiseling the hinges. The yeggmen, in desperation, then turned the strongbox upside down and chiseled through the iron and cement bottom casing.

WE'RE OFF!

THE OLD FIGHTIN' COCK

to a flying start in the 1931-32 picture race with the greatest action-attraction of all time—

EDDIE QUILLAN in SWEEPSTAKES

JAMES GLEASON — MARION NIXON — LEW CODY — PAUL HURST

Story by Lew Lipton — Directed by Albert Rogell — a Charles R. Rogers Production

Eddie, the new favorite, rides straight into the public's heart in a million dollar melodrama packed with a million thrills! First release from RKO PATHE this year. A winner you can bet on!

OPENING THIS WEEK AT THE RKO MAYFAIR!

RKO PATHÉ

THEY'RE all FAVORITES!

The Old Fightin' Cock Has Nothing But Winners!

CONSTANCE BENNETT

fresh from a year of big-money hits, in THE COMMON LAW and three other big pictures.

ANN HARDING

unforgettable star of "HOLIDAY", in four, of which DEVOTION (temporary title) is the first release.

HELEN TWELVETREES

star of "Millie", in A WOMAN OF EXPERIENCE and THE MAD MARRIAGE, and two others!

INA CLAIRE

Broadway's darling, mistress of "it" in the stage hit, REBOUND, by famous Donald Ogden Stewart.

BILL BOYD

the screen's most dependable he-man, in four action dramas, first of which is THE IRON CHALICE.

EDDIE QUILLAN

the new sensation among big-money stars, in SWEEPSTAKES and three other action go-getters.

ROBERT ARMSTRONG

featured in many of these productions as a special added attraction to the exhibitor and to the public.

RKO PATHÉ'S 6 WESTERNS

FOR THE KIDS AND THE GROWN-UPS!

Starring TOM KEENE, new western whirlwind. This series will be as far ahead of the average westerns as a sweepstakes winner to an "also ran"!

Place your bets on RKO PATHE'S 6 Westerns pronto — while the placing's good!

RKO PATHÉ

The Old Fightin' Cock crows to the world about his product! On the radio every Friday night 10:30 eastern daylight saving time. RKO THEATRE OF THE AIR, NBC hook-up of 44 coast to coast stations!

ALWAYS WINNERS

In FEATURES and SHORTS the Old Fightin' Cock Leads the Field!

RKO PATHÉ

13 FLOYD GIBBONS' SUPREME THRILLS

Supervised by A. P. Waxman & Michael Mindlin
RKO Van Beuren Production

6 MASQUERS

Comedies

Produced by Masquers Club of Hollywood
100 Hollywood Headliners in Every Cast
First Release "Stout Hearts & Willing Hands"

6
JIMMY GLEASON
Comedies

6
BENNY RUBIN
Comedies

6
FRANK McHUGH
Comedies

6
MR. AVERAGE MAN
Comedies

6
GAY GIRLS
Comedies

6
TRAVELING SALESMAN
Comedies

6
MANHATTAN
Comedies

26
AESOP'S FABLES

13
VAGABOND ADVENTURES

26
GRANTLAND RICE SPORTLIGHTS

13
PATHÉ REVIEWS

104
PATHÉ NEWS

EXPLOITATION -:- -:- -:- By Epes W. Sargent

Passes for Boats

Asbury Park, N. J.

To get a ship model lobby for "Shipmates," R. K. Stonebrook of the Paramount offered passes for all models entered in a contest for the best boat, with extra ducats for the winners, which served to bring out a classier collection than a pass a boat would have afforded. It gave the boardwalk lobby a big flash for a week in advance of the showing.

When the picture came in a display of signal pennants was added, which freshened up the lobby and gave it a new punch. Stonebrook also promoted a flock of lifesavers for the usual distribution.

Trips to Seashore

Fairmount, W. Va.

Both the Fairmount and Virginia theatres, Warner houses, are offering trips to Atlantic City in an estimate contest in conjunction with the two local dailies which are contributing the space while the 10-day all-expense tours are provided by the Warner exploitation department. Trips are awarded at different periods to prolong the contest.

The idea is a sort of two-for-one, since it is reasonable to assume that the fortunate winner will not make the trip alone. Generally in use and a mop-up in most spots.

Old Gag New in Holland

The Hague.

Mistinguett with her review in Holland for the first time. Before the first performance here, notices that during the revue performance, a dancing competition would be held on the stage, for men only from the audience, who could dance with the chorus girls.

It proved attractive as many were ambitious to hold one of these frail girls in their arms and do a bit of ogling on the side.

Half Price Sodas

Palo Alto, Cal.

Members of the Mickey Mouse Club, at the Fox Varsity theatre, save their special matinee stubs. Good, with a nickel, for a 10-cent milk shake at a local shop.

Booms the shake trade matinee days and makes the kids feel the club means something more than a show.

Menus for Tickets

Lynchburg, Va.

Heart appeal by radio helped to put across "Donovan's Kid" here.

Through station WLVA, the Paramount appealed to mothers to furnish a seven-day menu of balanced foods for a "poor, motherless little boy who has no one to see to his diet." Best menus won a couple of oakleys each.

Golf Giveaways

Newark.

Clem Murphy, manager of the Branford, has tied in with Roth & Schlenger, who are furnishing over $100 worth of golf equipment a week which is distributed Tuesdays and Thursdays for seven weeks. Firm also sends a pro for the upper lobby to demonstrate to those interested.

Commercial outfit carry announcements in their ads. No cost to the house except for the trailer.

Got In with Gals

There seems to be a lesson in the experience of Mack Millar, p.a., who put over the opening of the Coney Island Jewish Community Center. Due to early mismanagement, the project wilted for several years, and the citizens were a bit sour even after the opening was made possible.

Millar found everyone cold to publicity until he injected s. a. and announced a beauty contest with legs barred (barred, not bared). That was a novelty. It enabled him to hook the RKO Tilyou and Rogoff & Becker's Casino to the elimination contests, with a trailer for 12 days. This contact got the Pathe News down for the dedication, the picture being shown at the RKO house. The final contest was held at a ball at the center itself.

Four girls were judged at each preliminary, and the eight reduced to one at the finals. All eight were given dresses promoted from local merchants, while the winner was outfitted from hat to heels.

Summery Seats

One of "Variety's" correspondents recently commented on the absence of light summer slip covers on the seats of a certain theatre. It was a local kick, but it goes for a lot of theatres where the upholstery is harsh. These days the girls are wearing a slip and a dress. Their combined thickness is no protection against a short-haired seat cover.

Latticed Lobbies

Apparently they are not using as many lattice lobbies this season. At least they are not being reported on. In times gone by it has made the difference between red and black ink on the books of a lot of theatres in the south.

Some lattices have been too heavy. They mask in the entire front of the house, with two openings for ingress and exit.

For this reason the lattice should be mostly across the top of the lobby arch and should not drop lower than inside the space, permitting the same suggestion without blocking the hurried exit.

The lattice is best where there is no marquee, but the idea can be adapted to the marquee by obtaining police permission to build around the supporting posts at the curb and then carrying the idea across the canopy below the signs.

Hot Weather Layouts

Many managers who are taking space for icicle borders and polar bear cuts probably would be surprised if they were told that it would pay to leave them out, but often this is true. An effort to get in this cold suggestion without increasing lineage often causes the remainder of the space to be so tightly packed the general effect is the reverse of selling.

Ads literally packed with type look hot. They suggest stuffiness. White space always is good. It never is more important than in the summer.

Cutting down the relative sizes of the type will often get the same copy and some white space in the same measurement. If it will not, generally there is too much copy.

Most persons are a bit fagged in hot weather. They lack pep. They shun effort. Ad space with too much copy suggests something to keep away from. Cut down the number of words and then think harder to get good lines. Perhaps the ad writer is tired, too, this hot weather, but the job is imperative to offset the weather conditions. One good five-word line is better than a 50-word argument. Always, but particularly right now.

The Time to Spend

Joel Swensen, who edits the eastern edition of Fox's "The Last Word," urges in a recent issue: "Spend extra money on your advertising space. Spend it BEFORE the opening." "Before" is set all caps.

He is referring to a campaign for a specially good picture, but the advice is generally good. The entire advertising appropriation should not be spent before the opening, for a sustaining campaign is essential, but a dollar spent before the opening is worth two the second or third day of the run.

If it is a good picture the audience at the first show will do the best follow-up advertising. The big idea is to get as large a turnout as possible at the start. Important in a week stand and still more so on a split week. No matter how much the picture may profit by the verbal advertising, it is not possible to go back and build up the opening show the next day.

Local conditions may differ but the general outline is to start with a smash, taper a trifle for the next day or two and come back with a second smash the day before the opening. That leaves them all set to turn their coin in the opening day. But to hold value for this formula the boosted picture should be able to stand up under its local billing or the reading public won't give serious attention to follow up on others.

Hooked to Marbles

Akron, O.

With the Akron newspapers in the throes of selecting champion marble players to represent the city in the annual tournament, Ernest C. Austgen sat right on the tail of the idea to get as much publicity for Loew's Akron as possible. He delivered.

Blowoff was the Sunday announcement of the winners with a two-column head on the front page with a three-column art layout. Right between the two was a box announcing that the winners would receive their gold medals on the stage of Loew's the following morning as an item in a big free show to all the children.

Played to Nationals

Dallas.

Bob Langley worked up a good play from the various foreign settlements here for "Women of All Nations" at the Palace.

Representative femmes of foreign factions invited to parade downtown and then form loge party at Palace. Selections made by the various societies representative of different countries and on beauty angle. Result was a bunch of lookers that made a big eyeful in auto parade and yanked the men to the theatre for another look.

Didn't hurt any that most of them wore their national costumes. Press went for the idea in a big way, appreciating art angle, and carried daily photographs.

Going for Texas Rides

Dallas.

Local headachers taking the patrons for a ride in various ways. Figure that the best way to get business is to do its own hauling.

Publix Palace started things with offer of a free trip to theatre with a four-bit admission between 6 and 9. Call the theatre and get a cab. Idea is that one taxi can make several pickups and further cut the already reduced fares. Taxi Co. cuts rates to get immediate advertising and to plant the idea of taxi to theatre when the free trips are withdrawn. Meantime it is helping to overcome the hot weather inertia and moves then to the b. o.

Melba, also a Publix house, is playing for carriage trade with free parking on presentation of theatre stub at nearby garage. Small fee charge to house in return for possible day business from patrons at regular charges.

RKO Majestic hooked a bus line to "Donovan's Kid." Buses cruised around, picking up kids until a load was acquired and then dumped in front of theatre.

All ideas inexpensive at rates charged and making business better.

Play on Ice Cream

Now is the time to sell the ice cream companies the idea of sampling your audience; generally on an off night, with cream for everyone or at a mat with the cream only to the children. In either case a heavy play is made on the brand of cream used. Generally the cream makers will supply window cards or other advertising to help the idea along. The cream either is donated or sold at a low cost.

The best idea is to use the small paper drinking cups and give the cream out as the patrons leave the theatre. Cream in the house spells damage to the carpets and sticky hands will gum up the seat arms to the discomfort of the later users. From another angle, a procession of people away from your house all eating cream is a good advertising gag in itself.

In some sections where a new brand is being pushed it is possible to make this a weekly stunt, but even the old line makers will come in for one trip and be glad to cooperate in advertising to the patron.

Treated the Orphans

Newark, N. J.

Old stuff but it's a natural for "Daddy Long Legs." A. L. Burke, head of the Terminal, brought 500 orphans to see the film with a band.

Father's Day he repeated with guests from the several homes for old men.

Contest Gets Letters

New York.

Wally Allen, p.a. for Loew's Paradise, pushed off Bert Frohman, new m.c., with a word-forming contest using letters in Frohman's name. Hooked to paper and got 150 to 200 letters daily. Cash prizes to those submitting longest lists, $25 and down, but worth it.

Crashed with Gag

Newark, N. J.

Finding that one of the dancers at Proctor's was an East Orange girl, Eddie Sniderman, p.a., made her wear a mask and announced her as a society deb whose parents objected to stage work unless she wore a disguise. That let him break the papers twice; first with the mask and later in the week without.

Repeating Stunts

Here and there some key cities report that stunts seem to be losing their power to draw. Generally the trouble proves to be a lack of variety. A dozen or so familiar stunts, worked over and over again, become too familiar. The appeal must be varied in order to get over, and at best the stunts must be spaced.

With a three-change program it is not easy to run three sets of exploitation the same week. Dropping out on the weakest may help the other two and average up on the week. There are some sections where it would pay to drop everything for a couple of weeks, just to give the public a rest.

Packs with Amateurs

Brighton Beach.

Building amateur night into something is giving A. L. Greene, of the Tuxedo, a packed house Friday nights, but he works for it. Instead of merely announcing the usual A. N. he designates it "Club Talent" night and, where possible, ascribes the acts to various local social clubs and organizations. Where there is no such affiliation this is covered up with trick billing such as "Brighton's Own Sophie Tucker," etc.

Acts are carefully picked and kept strictly amateur. Auditions are held each Monday. Selected acts are given suggestions and are advertised in the program, with from eight to 10 names on each bill. Three to five cups are awarded as prizes.

It capitalizes the local appeal to the limit and can be worked by any neighborhood house willing to go to the trouble of making the gag look important.

School Locals

This year some managers have worked the school picture on a new angle where it is possible to make a deal with a commercial cameraman.

Pictures are made of the various graduating classes in the vicinity and these are spliced into the newsreel. Instead of being shown for three days or a week, they are shown only at the off hours, the first matinee and the supper show.

This is given wide publicity. It's serviceable during the dull period.

Switch the Stunt

Limerick last lines is a standby for newspaper hook-up, but it can also be made into a personal appearance gag, to make it look like something new.

The contest is worked on the usual way in that a four-line limerick is supplied to be finished by the contestant and sent in, but the gag is that the committee makes a selection of 15 or 20 of the best and these must be recited by the authors on the stage on a designated evening, the winner being determined by the applause. If desired it can be run for a week, with about 10 entries nightly and the winner held for the finals on the sixth or seventh night.

Both men and women should be selected to compete, but the women should be in the majority. When they are notified to appear the notice should suggest that dressing will help a lot.

A megaphone for the bashful and similar ideas will help the comedy a little, and the stunt can be worked up into an event with a little plugging; perhaps taking an encore or two.

Beats Plain Train

Ever since there has been exploitation the toy railroad train has been one of the best bets, and probably has brought as much money as any single feature to the various box offices.

A Delaware exhibitor goes this one better, for "Subway Express." He prepared a cardboard model of a city block, with store fronts. Below this he had a subway through which a mechanical train made frequent dashes. The train was on the usual circular track, but the wall of the subway masked out all but that portion closest to the front of the display. The result was an even greater attention value than usual.

Possibly you can lay off the cost of building through using real store fronts and selling the ads to the merchants owning the stores shown. In any event, the subway will pay for itself if it is cleverly made.

Beaut Gag Cold South

Dallas.

Just how badly the bathing beaut gag's out in this section recently demonstrated in selection of "Miss Dallas" for Galveston.

Downtown houses laid off, with coupla nabes taking it up. Merchant tie-ups and parades didn't help, so the promoters sifted down to night baseball and city swimming pools.

Sunday as Gift Day

Milwaukee.

Joe Rosenfield, manager of the Fox Modjeska, got capacity business last Sunday by giving away a Ford. Sundays from now on are going to be gift Sundays—but Fords are not going to be the gifts.

Must Be Good

Down through Pennsylvania the premium night idea was rampant last year and has staged a comeback. In that section the premiums are so arranged that consecutive attendance is necessary to win the teaset or whatever is offered. Frequently a woman will send her ticket down to be punched when

(Continued on page 26)

BEHIND THE KEYS

Pittsburgh Publix has purchased State and Capitol theatres at Butler, near here, from Carl G. Becker.

Hyannis, Mass.

United Cape Theatres, Inc., has been formed to take over operation of the Modern theatre, Harwichport, and the Chatham theatre, Chatham. Carl Myshrall is president and general manager of the new company.

Aurora, Ill.

Publix house, seating 2,020, opening Aug. 1.

Burlington, Ia.

Rialto, managed by E. A. Kalwishky, has gone live talent. When the house closed, talking pictures were out for the summer and arrangements were begun to book tabloids and stock as soon as remodeling and redecoration is finished. Palace, under the same management, will continue first run pictures with the Rialto scheduled to resume talkies in the fall.

Nashville.

Crescent Amusement Co. seem to be having tough luck at Huntsville, Ala. Lyric destroyed by fire last Christmas. Work started soon afterward on a theatre to cost $80,000. Nearly completed but burned to the ground June 13. To be rebuilt.

Oklahoma City.

A. C. Bray is erecting theatre building in Gladewater, Tex.

W. D. Williams has opened his new Peak theatre at Sierra Blanco, Tex.

New $250,000 Fox theatre at Hutchinson, Kan., opened. Ed Haas, manager.

RKO-Orpheum theatre closed at Kansas City, June 16. Reopening in fall problematical.

Bloomington, Ill.

Majestic, one of three Publix houses here closed. Irvin will go on a three to four changes a week schedule, instead of twice a week.

Oklahoma City.

Carl Baumbarten opens Rialto at Refugo, Tex., July 1.

J. D. Williams has purchased the Queen theatres at Celina and Frisco, Tex., from Mr. and Mrs. E. L. Black.

B. A. Lawrence, vet exhibitor, took bankruptcy and closed his Majestic at Hillsboro, Tex.

Ritz, Farmington, Mo., purchased by G. H. Karsch, from the Lead Belt Amusement Co.

Dallas.

Paul Townsend, new mgr. of Empress, Okla. City. James Dawson resigned. Taylor O. Stewart, temp. mgr., at Midwest, as asst.

Scranton, Pa.

Publix shifts put Edward Cline at the State, succeeding Edgar Simonds, resigned. Sidney Smith of American, Pittston, takes Capitol. American has Harry D. Stern from Orpheum, Wilkes-Barre. Latter filled by J. C. Farrell.

Edward Murtargh, brought here last year by Par to drill the personnel of the various houses, now asst. mgr., at the Capitol.

Winston-Salem, N. C.

Eiml Bernstecker, of National, Greensboro, manager of Publix-Kincey theatres at Durham, effective June 27. Noble Arnold goes to National, Greensboro. Paul V. Phillips at Durham, goes to Salisbury.

Morgantown, W. Va.

Warners bowed in here opening its new theatre on High street. Seats 1,300.

Moundsville, W. Va.

Strand and Park, Moundsville, leased by George Shafer, from T. L. Rogerson. M. E. Sperling, for 24 years with Shafer, manager.

Los Angeles.

Bernstein and Lustig have taken over the Sunbeam, recently damaged by fire, from Fox-West Coast. New owner of the Kinema, Escondido, is E. H. Silcocks.

Morris Fine has taken over the Avalon from A. Willis and J. W. Russ and C. A. Hodgeman are the new lessees of the Norwalk, Norwalk.

Charles Marley renting the Barton, San Pedro.

In an effort to bolster business at the Boulevard, Fox local office, the F-WC previews will be moved to there from the Belmont, a mile away.

Belmont manager, Speed Borst, who handles the previews, goes to the other house and Harry Bailey, from the Boulevard, switches with him.

Sioux City.

Two Sioux Cityans, John Cherpinsky, 23, and Edward "Dutch" Peterson, 34, were sentenced to 27

(Continued on page 26)

TALKING SHORTS

EDDIE BUZZELL
"Prodigal Daughter"
15 Mins.; Comedy
Loew's New York
Columbia

Another of the Eddie Buzzell wisecracking shorts, starting before a radio mike with Eddie telling a bedtime story for grownups. Handled okay in delivery by Buzzell, but most of the material is mossy. Too hackneyed for smart audiences through familiarity and still above the heads somewhat of the average listener.

Buzzell appears in opening and closing only. He talks off screen with the characters silent on the screen. Idea is a traveling salesman whose auto breaks down in the country, where he meets a trusting farm maiden. Scenes show him going to her home, meeting the folks, including the dunking father, and the subsequent marriage later of the two in the city.

Another gal cuts in, with rube Miss taking it on the lam for home, where she arrives in a blizzard, only to be tossed out into the cruel night by a father in the burlesque meller style while the old mammy pleads on her knees to let the child stay.

An idea of the gags is the finish line Buzzell uses for the old father kicking gal out. He says, "No, she has buttered her own bread and now she can sleep in it," and the final tag of Buzzell's giving the moral, "People who burn their bridges behind them will be chilly in the winter."

What Pop should have said is:

"She has buttered her own bread and now she can slide to hell on it"; or again, "People who burn their bridges are suckers for the dentists."

Both of these now released and not intended exclusively for Eddie. Neither one ever heard of Jim Madison and neither was ever on a burlesque wheel.

Or just for a variation, to show versatility, if the Hays office should have objected to that hell in the butter slide, it could have been rewritten more neatly to read:

"She has buttered her own bread and now she can slide back to that bum with it, and add a little jam for him."

Both economical and not overhead.

WHERE EAST MEETS WEST
MAGIC CARPET SERIES
Travelog
9 Mins.
Embassy, New York
Fox

Photographic record of Singapore with an intro title explaining the town founded in 1819 by an Englishman. This reel is more interesting and a bit more intriguing than previous Singaporean clips. It's spot on any program, however, depends mostly whether it fits.

Native waterfront is shown with two sikhs, long-haired youths, boxing a la American. A Singapore parade, on a holiday, is also present, d'hobies, laundry men, making ga-ga over some femme underthings, and contrast between the old and the new. Photography is fair and recording okay. *Shan.*

ALI und WOLFI
Animal Novelty
10 Mins.
Cosmopolitan, N. Y.
Ufa

Nice little short with a German lecture that ought to please the kids and would find easy spotting anywhere with the talk translated into English. Series of animals in curious poses and combinations, with nothing highly exciting, but all of some interest. Photography helps.

Title is taken from two of the animals "Ali," monkey, and "Wolfi," dog. They're pals and are shown playing games together and eating. Then the dog is shown together with porcupine, owl and other unlikely pals for a pup. *Kauf.*

"LURE OF HOLLYWOOD"
Comedy
20 Mins.;
Loew's, New York
Educational—No. 2079

Doesn't fit except as a small house filler. Funny in a too mild way. Shows a film company winding up by throwing pies.

Scene is a studio where a boy gets mad when he sees his girl friend being necked by the star. Didn't know it was a rehearsal, hence the pies.

Bryant Washburn, Virginia Brooks and Rita Flynn among the cast. Continuity is bad. *Shan.*

"STRANGE AS IT SEEMS"
Color
10 Mins.
Loew's New York
Universal

Latest of a series of peculiar things dug up by John Hix, on the order of Ripley's "Believe It or Not." It is an entertaining short in natural colors, good photography and with a well modulated voice of an unseen speaker.

Will fit as filler on most any screen program.

"DISAPPEARING ENEMIES"
Comedy
20 Mins.;
Stanley, New York
Pathe

Mediocre short. Lacking in originality, poorly cast and as poorly directed, with only a couple laughs clocked, and those mild. Anything but a buy except for third runs.

Dot Farley, Edward McWade, Rex Bell and Marion Schlockley are featured, with four main parts, a young married couple and an elderly pair. Latter twain represents the girl's aunt and the lad's uncle, once sweethearts, who pick out the same time to visit respective niece and nephew.

After considerable maneuvering to keep the pair from coming in contact, with that possibly meaning a fight, young couple works on the two to resurrect the old spark, finally framing them so that they accidentally find themselves in the same bed together. Fortuitously for both young couple and story, if not the battling old sweethearts, a neighbor minister and a plumber happen into the house, stumbling on the living room scene with the disappearing bed.

Very badly cut, marring it technically. *Char.*

"UNDER COVER"
Rice Sportlight
10 Mins.
Stanley, New York
RKO-Pathe

A little long for filler of this type and not enough accompanying dialog to cover range of indoor sports involved. Some good cutting would have increased the value.

Indoor games run from biliard demonstration (Willie Hoppe) to ping pong, racquet squash, badminton, ice skating and fancy bowling. Talk only for billiards, badminton and bowling sequence, with Mort Lindsey's explanations of last mentioned most interesting.

Some material poorly photographed, principally badminton and skating inserts, which may have come out of library, or look like it. *Char.*

TANZENDES HOLZ
(Dancing Wood)
Educational (Foreign Made)
10 Mins.
Cosmopolitan, N. Y.
Ufa

Old wood-chopping act again. Nicely done, but an ill-advised subject for Ufa to have picked because shown so often here in the past. Only novelty here lies in the fact that the wood-chopping is being done in Roumania and some of the costumes and peasant singing are colorful. That's not enough, as it has been handled too often in newsreels and short subjects.

Lecture in German was none too good, because lacking color, although photography up to par. *Kauf.*

LEMON MERINGUE
With EDGAR KENNEDY
Comedy
25 Mins.
Mayfair, N. Y.
RKO-Pathe

A little bit overdone on running time as some of the action is repeated and migh be cut, but otherwise okay and good for any program.

Kennedy probably never did better comedy work. He plays a docile hubby suddenly gone mad after provocation from his wife and inlaws. Dialog is clear and photography is all closeup.

Plot is simple and about a husband forced into the restaurant business against his will. His wife and her family run the joint with everything going wrong. *Shan.*

"SWIM OR SINK"
Rice Sportlight
10 Mins.
Jefferson, New York
Pathe

This one deals with swimming and has Johnny Weismuller for its feature. Stubby Kruger, known for his comedy diving, and a batch of good looking girls make the background. Photography is fine, especially the under-water shots taken through glass. Sound was off in the beginning but improved. An entertaining reel.

Most of the short is taken up with Weismuller giving the girls a swimming lesson. Novel angles are brought in by the camera shooting just under the water line and catching the girls. A slow motion triple dive for a closer is a pip.

"ZWEI UND FIERTZIGTE STRASSE"
ANN CODEE AND FRANK ORTH
Comedy
10 Mins.
Warners, New York
Vitaphone

Orth and Codee can end up by bringing plenty to Vitaphone. This is one of their entirely German shorts which stacks up in every way with any short made in English.

Whoever wrote the dialog, if they didn't do it themselves, was strictly on the job. It's a continuous serie of giggles as Miss Codee, in her usual French femme impersonation, asks Orth where 42d street is, later turning to German for his understanding. Two songs, also, by both, and okay all the way. *Kauf.*

"ACCORDION JOE"
Cartoon
6 Mins.
Stanley, New York
Paramount

Measures up for cartoons with usual amount of repetition but, in short's favor, more of a story. Where cartoons are used as filler, oke.

Bimbo, Talkartoons character, falls from a plane with his accordion into desert country. Starting a flirtation with an Indian lass, who does a Helen Kane, Indians are aroused and Bimbo is finally tied to the stake. Gal slips him the accordion, with which he charms the redskins, effecting an escape.

Max Fleischer drawings up to standard and recording satisfactory. *Char.*

"AFRICAN BOMA"
Adventures in Africa
10 Mins.;
Warner's, N. Y.
Warners

The second in the series and weak because of bad photography and no thrills.

Dubbed lecture cleverly handled and with occasional tasteful laughs. This one shows a trading post in the African veldt with some mildly interesting information of general interest. Nothing happens, though, which makes the 10 minutes too long. Only thrill is a flash of lions attacking some oxen, announced as being part of the next in this series. *Kauf.*

"SCOTCH HIGHBALL"
Cartoon
5 Mins.;
5th Ave. Playhouse, N. Y.
Educational

Just a cartoon short. Nothing to make it stand up or even reach par. Two years ago it might have been good, but all the tricks used have been seen before, so it's no go for present day showing.

To make it worse, there's a song which serves to spoil any illusion created. *Kauf.*

Miniature Reviews

"Smart Money" (WB). Gambler theme, approaching gangster classification, should draw generally. Edward G. Robinson, featured, and registers strong performance.

"Confessions of a Co-Ed" (Par). Overdrawn collegiate drama of no particular import. Cast doesn't fit as whole and story slowly presented. No standout names and appears under the water line for business.

"Tankstelle" (Ufa) Good German musical, along usual German lines, that ought to please. Can be understood by those not speaking German, but won't be liked by anyone not wholly Teutonic in spirit and outlook.

"The Viking" (Frissell). Authentic and thrill film laid in the Arctic spoiled by silly tent-dramatics and story badly acted. Photography exceptionally good and ought to help. Exploitation, easy, and may help in the neighbs.

"Toute Sa Vie" (Par). French version of "Sarah and Son." Draggy and overacted, but technically better than most foreign versions.

"In Old Cheyenne" (W-W). Better than the normal dual bill western due to cast playing. Features Rex Lease and Dorothy Gulliver and tells the usual story.

"Meet the Wife" (Col). Farce gone wrong. Slow and dull comedy. Highlight is Laura LaPlante's appearance and work. For single days, despite fairly imposing cast array.

"Men Call It Love" M-G). Title may attract women, but just a secondary program film, mostly on the Menjou name.

"Versuchen Sie Meine Schwester (Ondra-Lamac). Fair German musical with one beautiful girl. Ought to be okay in the German nabes.

"Black Sea Mutiny" (Soviet). Russian propaganda picture not worth considering for regular theatres. Only for communists. Just a pretense of a story and no continuity plus bad and mechanical acting.

SMART MONEY

Warner Bros. production and release. Edward G. Robinson featured; James Cagney, second feature. Directed by Alfred E. Green. Story and dialog by Kubec Glasmon, John Bright, Lucien Hubbard and Joseph Jackson. At the Winter Garden, New York, on grind run, starting June 18. Running time, 67 mins.

Nick ..... Edward G. Robinson
Irene ..... Evalyn Knapp
Jack ..... James Cagney
Sleepy Sam ..... Ralf Harolde
Sport Williams ..... Boris Karloff
District Attorney ..... Morgan Wallace
District Attoney's Girl ..... Margaret Livingston
Marie ..... Noel Francis
Greek Barber ..... Maurice Black
Hickory Short ..... Ben Taggart

"Smart Money" will have no trouble upholding its title at the box office. It possesses too much of what currently represents the popular appeal to miss or wobble, and it has a lot of entertainment quality to recommend it. Also a large individual aid in one of those naturals from Edward G. Robinson, who seemed to have his usual soft time in this type of role and reaches his "Little Caesar" level.

One point bound to be helpful is a piece of unadulterated rough stuff which, when caught, drew a full minute of laughter and almost as much twice thereafter when referred to. This is a kick from Robinson with a blonde catching and at the Winter Garden they howled, as they're likely to anywhere. The offside kick version of the p.f. is as old a piece of theatrical property as Shylock's whiskers, but it has never been more effective than as handled in this instance.

The kick will draw talk and so will the blondes. The gambler of the plot is a chump for the light-haired ladies. Four of them figure prominently in his rise and fall, all of them slender and comely, and there are countless others shutting out most of the scenery. Robinson doesn't talk to all of them, for that would consume too much footage, but he gives 'em all the stare. For a laugh each time.

Four writers are jointly credited with the story and dialog, and it reads like a contributive effort. There are moments that follow a true story. Others are exaggerations of popularly known gambling gents' doings. The chief character's name is Nick the Barber. He's an imaginative composite of Nick the Greek and John the Barber, both front page gamblers, perhaps, but beyond that this appears to be mostly just a studio yarn. And not bad.

They first plant Nick as the barber shop proprietor in a small town. He runs a crap game in the back room and his infernal luck there, and with the poker dice at the cigar counter, prompts the local boys to back him with a pool in the "big town" game. He's big hearted, on the level and lucky. Very boastful, extremely confident, but likeable. They make him an easy gent to swallow.

In the city he's taken early by a gang of phony impersonators, with a blonde as the usual bait. He comes back through a job in a barber shop, secures backing from a pair of wealthy Greeks who learn of his luck at cards, and he evens up with the original takers. That starts him on the big dough climb and eventually he breaks the country's biggest gambler in a game on the train to Florida. This character doesn't figure in the action but gets the most mention throughout the picture, next to Nick.

The violent anti-climax builds into a finish that dissolves the sugar previously spread on, but it's powerful and a tag line at the finale softens it up.

Nick goes to jail. Gambling, after all, is contrary to the law, and it wouldn't be the thing to let this gambler slip through unscathed. He fools the police all the way, even the kick being connected with cops through the girl being an investigator for the d.a. But in the end they get him on a frame and an accident and he goes up for 10 years. At the station on the way up the river the photogs are kidding Nick and he kids back as usual. "So long, we'll see you in 10 years," chirps one camera boy. "Two to one I'm out in five," answers Nick. The authors made him a drop of the hat bettor all the way and the closing punch rests on a well constructed foundation.

Those who liked James Cagney in "Public Enemy" won't change their minds about him because of this one, but they are liable to be disappointed. He has little to do as Nick's satellite, though he does everything 100% in a part that fits him like a bathing suit. Evalyn Knapp, Margaret Livingston and Noel Francis, the principal blondes, all hold up their corners under the strain of being more or less wicked. There isn't a "nice" girl in the story. Miss Francis looks and plays like a certain comer in the talkers. Ralf Harolde is an excellent heavy.

Gangster or underworld stuff as a theme for talkers seems highly responsive to simple picture making treatment. The gangster films appear to be the easiest to construct and from the performances in them lately, with most of the past year's notable individual efforts achieved in gangster yarns, the easiest to play. Robinson is an outstanding example. He appeared to work a lot smoother in "Caesar" and in this one than in other types of parts in the past. Either this style is a walk for him and other actors, or the character permits more freedom and scope.

"Smart Money" is not an orthodox gangster affair. It's a cross between that formula and the regulation meller idea. It possesses the same element of suspense built on constant threats of violence, yet evades the gat stuff and killings. The story hits a happy medium and the playing, direction and production hoisted it into the money class. *Bige.*

Confessions of a Co-ed

Paramount production and release. Features Phillips Holmes, Sylvia Sidney, and Norman Foster. Directed by David Burton and Dudley Murphy. Cameraman, Leo Garmes. At the Paramount, New York, week June 19. Running time 74 mins.

Dan ..... Phillips Holmes
Patricia ..... Sylvia Sidney
Hal ..... Norman Foster
Peggy ..... Claudia Dell

A campus drama in the hands of a not so collegiate cast. It doesn't jell other than to classify as a minor program matter, and its box office crop seems headed for drought trouble. The highschool faction may deem it worthy, inasmuch as they have yet to enter college, but those both over and under the prep school level will not be impressed or convinced. The collegians will probably scoff.

Story is told in the first person with Sylvia Sidney playing out the unfinished entries in a diary. As Patricia she jumps from the freshman class to motherhood and marriage within the hour, but few will be particularly interested. Principally because the errors of undergraduate ways unfold as pretty trivial, or so the dual directors have made them seem. This further detracts from the sympathy the lead characters would normally be supposed to arouse, they already having a disparaging head start in that Miss Sidney, Norman Foster and Claudia Dell are at some pains with the prescribed adolscent characterizations.

It's a three-cornered affair set to the tune of alma mater, with the rejected student lover (Foster) scheming to get his favored roommate (Holmes) out of the way and the sorority sister (Miss Dell) of the love-torn damsel (Miss Sidney) nothing loath to aid the plan in that she'd like to grab Holmes for herself. Meanwhile, Miss Sidney discovers that she's soon to present the sorority with an unofficial mascot at the same time that Holmes is dismissed from college for parking his car out of bounds in a "necking" pursuit. Because Holmes goes away without mentioning the fact and, due to a trick by Miss Dell, Miss Sidney winds up as Foster's bride. Three years later Holmes comes back and revelations are in order as to the child being Holmes', and it's presumably only what Foster deserves, inasmuch as he's the one who squealed to the dean about his roommate's automobile hideout.

The author is anonymous. Some of the backgrounds are handsome, possibly too much so in lieu of the story. Principal players do not appear comfortable, although the whole thing seems to roll off Holmes' knife despite that he's first feature here and, at that, turns in the most believable performance.

A mitigating factor may be the unsympathetic walkout of Holmes on the future undergraduate mother which also boomerangs against the girl, inasmuch as she's established as a serious minded miss who knows the boy has no sense of responsibility but gets into the predicament anyway.

It unfolds slowly and will likely start to sap the patience of most audiences about the halfway mark. Which marks it as destined to grab less than average business. *Sid.*

MEN CALL IT LOVE

Metro production and release. Features Adolpe Menjou, Leila Hyams and Norman Foster. Directed by Edgar Selwyn. From the play, "Among the Married," by Vincent Lawrence. Dialog and continuity by Doris Anderson. Photographer, Harold Rosson. At the Strand, N. Y., week of June 19. Running time, 72 mins.

Tony ..... Adolphe Menjou
Connie ..... Leila Hyams
Jack ..... Norman Foster
Helen ..... Mary Duncan
Callie ..... Hedda Hopper
Joe ..... Robert Emmet Keane
Brandt ..... Harry Northrup

A sophisticated flash in the pan which the inlanders will snub. A flash for certain met spots which may get a facetious kick out of dialog. More talk than action, and an indifferent effort that will have plenty of trouble finding a clientele.

It's one of those tales about a married woman who doesn't like her husband but will go for an outside man. The lure, however, likes another woman. She's also married but in love with her husband, which the film tries to point out is rather astonishing. This husband is caught

with another girl and the story tips for a bender. Everybody but the single man gets drunk, and the second husband and wife make up.

An undress scene with the women in a locker room was broad enough to get an unintended laugh, but the cake goes to that moment when Norman Foster, the husband caught by his wife, tells her to blame it on human nature.

Picture is based on a '29 play. What may make it passable are the moments in which Norman Foster manages to get a laugh or two in with Menjou, and a couple of quips by the women. Otherwise, just a social fox trot.

Leila Hyams gets all the opportunity in the picture, is likeable and an eyeful. Norman Foster does rather well, but Menjou is in the wrong spot because he's got nothing to do and everything to say. Mary Duncan lacks conviction, which may or may not be charged off to direction. But the biggest error is the story as a picture.

Shan.

TANKSTELLE

("Gasoline Station")
(GERMAN MADE)
(With Music)

Ufa production and release. Erich Pommer associate producer. Starring Willy Fritsch and Lilian Harvey. Direction Wilhelm Thiele. Music, Werner Heymann. Camera, Franz Planer. Manuscript, Franz Schultz and Paul Frank. Sound, Herman Fritzsching. Sets, Otto Hunte. At Ufa Cosmopolitan, New York, on grind run beginning June 19. Running time, 90 mins.

Willy .....Willy Fritsch
Kurt .....Oscar Karlweiss
Hans .....Heinz Ruchmann
Counsel Cossmann.....Fritz Kampers
Lillian, his daughter.....Lilian Harvey
Edith Turoff.....Olga Tschechowa
Dr. Kalmus.....Kurt Gerron

If it needs anything to prove there is a difference in what makes good and bad film fare in America and what does the same in Europe, this picture, "Drei von der Tankstelle," does it. Judged from the standpoint of whether it would bring any money into American box offices (if done in English), it's a complete bust. The same thing done exactly in the same way but in English wouldn't bring a dime back to pay for the negatives. But in German it's a good picture and a pretty certain money-maker.

Again and again the Germans have done it in exactly the same way. An unimportant story, some fair music, illogical treatment of the good old musical comedy methods, and they have a success film. You can't explain that kind of thing in the theatre. You accept it. The Germans like musicals. The Americans don't.

"Tankstelle," according to "Variety's" correspondents in Europe, has been cleaning up over there and breaking a few box-office records. It's likely to do the same in the German theatres on this side. It's simple, unaffected and likeable, if you want to forget that it's illogical, and Germans do.

Three young men come home from an auto trip to find that they're bankrupt and their furniture has been taken away from them. All they have left is an automobile, so they go riding. They run out of gas and can't find a gas station. It gives them the idea that it would be a good idea to build one at that particular spot. Without any money, clothes, home or anything else, they build what looks like a very highly expensive modernistic gas station and go into business.

The gal comes along to buy gas. All three of the lads fall for her. There's some confusion and, of course, finally Willy wins out. It's easy to guess that Willy will. He's the handsomest of the trio and Willy Fritsch, who stars, does the part.

Beyond that the yarn's not very logical and falls down badly in construction in several spots, there's the business of suddenly breaking into song for any reason. The furniture movers clearing out the unpaid-for furniture do it in a dance to a waltz. The first time the gal and the boy meet, on a busy highway, they stop to sing a duet and, although the gas station's a busy place, no one interrupts them. That kind of thing throughout, but it doesn't bother the Teutons. They like their drama heavy and their comedy illogical.

Lilian Harvey as the gal is as pretty and capable as ever. She's Ufa's best bet on the looks line. Willy Fritsch looks good enough for any shopgirl to dream about. In fact, he's about the only good looking juvenile making German pictures, if those shown in New York are any criterion. A newcomer in these films is Heinz Ruehmann, who does so well as one of Willy's pals that he almost steals the film. Olga Tschechowa looks more like Pola Negri than ever. Fritz Kampers wastes a character role, and the rest of the cast is up to par.

Sound okay throughout and photography not too bad.

Second day at the Ufa Cosmopolitan, a very hot matinee, house was about three-quarters full, which means probably more customers than any other German film in New York was getting. It ought to last a month here.

Kauf.

THE VIKING

Varick Frissell production; J. D. Williams release. Associate producer, Roy W. Gates. Direction, George Melford. Photography, Maurice Kellerman, Alfred Gandolfi and A. E. Penrod. Talking prolog by Sir Wilfred Grenfell. At Central Par, New York, on grind June 16, indef. Running time, 75 mins.

Mary Joe.....Louise Huntington
Luke .....Charles Starrett
Capt. Barker.....Capt. Bob Bartlett
Jed .....Arthur Vinton

Varick Frissell, who made this film, was killed in the Arctic a few months ago, while attempting to retake some shots. About 20 people were lost with him. That becomes increasingly tragic on looking at this film because retakes were not necessary. They could not have helped the picture. The ice shots and panoramic effects could not have been bettered, and the film itself could not have been saved from a program and double-feature fate unless the story was stripped out. That wasn't being considered.

Hard to turn thumbs down on this picture because it has some most exceptional and thrilling photography. Those ice scenes, as hundreds of men walk along the undulating cakes, jumping from one to another, despite that the whole mass moves as waves do, will take a long time to even equal. But that isn't enough to save the film.

Frissell thought he had to have a love story to sell the film on and therefore wound it all around one of those ten-twent-thirt plots of the boy, the girl and the villain with every trick of the old tent days, including language and acting. Such a performance as that given by Arthur Vinton as the villain has not been seen for a long time, with the other three actors not far behind.

At that, the actors don't deserve all the blame because of the dialog they've been handed. Too bad it wasn't all silent with sound effects.

The yarn doesn't predominate. It's there in the beginning when the young hero, who is supposed to carry a jinx, is taunted by the villain and the gal into going out on the sealing expedition, and a little in the center when the villain tries to shoot the hero only to later be saved by him and carried, blind and helpless, across days of ice. And, of course, the swan dive at the end with the villain announcing to one and sundry that "I'll beat the tar off any man who says that lad is yellow."

But there is the seal hunt. No doubt about it being authentic. Some highly thrilling shots fore and aft of that.

With the exploitation that can be wound around Frissell's death, and the fact that this is the first film made in the Arctic, it ought to stand some sort of chance for mild money in the neighbs. And after that's done and over, it can be cut down to a two reel short and be a crowd-pleaser anywhere.

Kauf.

DAS EKEL

("The Grouch")
(GERMAN MADE)

Berlin, June 11.

Ufa production and release. Production management Bruno Duday. Manuscript Emerich Pressburger after the comedy by Hans Reimann and Impekoven. Direction Franz Wenzler and Eugen Shuefftan. Photography, Eugen Schuefftan and Bernhard Wentzel; sound, Walter Tjaden. Music, Herbert Lichtenstein. Recorded on Klangfilm. Cast: Max Adalbert, Emilia Unda, Evelyn Holt, Heinz Wagner, Heinz Koenecke, Viktor Franz, Julius E. Herrmann, Rosa Valetti, Ernst Proeckl, Hanz E. Schaufuss, Alfred Abel, Paul Henckels, Martha Ziegler and Rudolf Biebrach. At U. T. Kurfuerstendamm, Berlin. Running time, 70 mins.

One of the best Berlin comedians, Max Adalbert; biggest theatre success is here on the screen, with the comic in the lead. Plot delights in winning over obsolete prejudices and smalltown pettiness, but on the other hand also lacks what is missing in most German pictures, continuity and speed. It should do for the foreign houses in the U. S.

Especially of late it has been noticed that Ufa has been erring in choosing its actors. From the start it might be stated that Heinz Koenecke was never meant to be a star. In smaller roles, fine, but never as the hero. Evelyn Holt is also rather insignificant, but agreeable, which goes to the credit of the director.

Main point, however, is the acquisition to films of Max Adalbert. He plays this smalltown Berliner amazingly true to life and makes it very funny. Certain impossibilities of character must be ascribed to the manuscript.

Independent of Adalbert's work, the directors, Franz Wenzler and Eugen Schuefftan, have done a good job. Photography is clear, although at times not enough light is given. Sound is also satisfactory. Rosa Valetti is the only other outstanding talent. Again she proves a fine actress. Alfred Abel, Emilia Unda and Ernst Proeckl also prove that they are capable.

If it had not already been proven that rural Germany, and other German-speaking countries, are rather conservative towards film illustrating the Berlin jargon, one could without doubt say that this would be a tremendous box-office success.

Magnus.

IN OLD CHEYENNE

World Wide-Sono Art release. Presented by George Weeks and supervised by Webb-Douglas. Features Rex Lease and Dorothy Gulliver. Directed by Stuart Paton from Bennett Cohn's story. Dialog and continuity, Betty Burbridge. Cameraman, Wm. Noble. At Loew's New York, one day (June 16), as half of double bill. Running time, 59 mins.

Jim .....Rex Lease
Helen Sutter.....Dorothy Gulliver
Frank Sutter.....Jay Hunt
Winslow.....Harry Woods
Ben .....Harry Todd

No reason why this western shouldn't fit on double schedules or even stand alone where the admission scale is right and clientele demands not too exacting. It's a western of the old school, plus dialog, and that about tells everything.

Loew's New York males, and they're of all sizes and kinds, got a couple of guffaws out of the hero hand-to-handing with four or five assailants, but it's all to save the old rancher's stock and at least the patrons have some action to gaze at. Any guess that the new ranch manager is behind the rustling will win again but Paton, the director, has invoked an odd current by making an on-the-make stallion, who runs off with all the mares, the innocent accomplice. The steed is so smart that he unties ropes to corral gates and leads his freed mares to the secret mountain spot. Looks like one of those other days Hal Roach horses.

During which time, Rex Lease has been drugged and is under suspicion by the ranch owner and his daughter. After setting the establishment as a dude ranch, to dress the picture up a bit, Paton, of course, has to wind back over the trail of thievery to show Lease unravelling the mystery for final vindication.

Dialog is sensible for the most part but the recorder hasn't done any too well by this factor. Quite a number of lines are muffed through no fault of the cast. Constant repetition in certain sequences also eliminated any exhibition blame. Cast uniformly suffices with Lease a pleasant lead and Dorothy Gulliver getting attention on appearance but with not much chance to doll up.

As many cantering horses and threatening situations as usual but above the normal level of double feature and small house westerns because of Lease and the support players, who are capable in their assignments.

Sid.

The Woman's Angle

"Die Privatsekretaerin" (Greenbaum-Emelka).—Friendly German romantic comedy about the secretary who woos and wins her boss, with an expressive musical background to explain it to American audiences.

"The Viking" (Frissell).—Brutal beauty of the Arctic as a background for seal hunting makes this fascinating fare for women looking for instructive entertainment for their children.

"Confessions of a Co-Ed" (Par). Confused story, illogical characterizations and meller dialog break the alluring promise of the title and alienate sympathy from the overacting cast.

"The Skin Game" (Elstree). Story of the tragic results of a property dispute between a nouveau and the landed English gentry. Although well acted and well told, has too foreign a point of view for American femme interest.

"The Black Sea Mutiny" (Ukrainfilm). Tedious, disjointed Soviet propaganda about historical incident. Holds no interest for American women.

"Men Call It Love" (MGM). Rambling treatment of marital woes, a theme of interest to women, develops sincerity too late to redeem the feature for feminine spectators disappointed by the inadequate role given Adolphe Menjou.

"Smart Money" (WB). Rise and fall of a big time gambler offers curious femmes the "inside" of daily tabloid events, sustains interest throughout, and lacks only the compelling romance necessary for their whole-hearted support.

Die Privatsekretaerin

("The Private Secretary")
(GERMAN MADE))
(With Songs)

Greenbaum-Emelka production. Released in U. S. by Capital. Directed by Wilhelm Thiele. After the manuscript by Franz Schulz. Music by Paul Abraham. Photographer, Otto Heller. Sound, Grinn. Stars Renate Mueller and features Herman Thimig, Felix Bressart, Ludwig Stossel and Gertrud Wolle. Tobis recorded. At the Belmont, N. Y., week of June 11. Running time 100 mins.

Vilma Forster.....Renate Muller
Arval .....Herman Thimig
Hasel .....Felix Bressart
Klapper .....Ludwig Stossel
Boarding House Matron.....Gertrud Wolle

A Berlin hit, this picture looks to repeat with German audiences on this side to a limited extent. Local appreciation will not come from the picture's technique, but it will appeal from a degree of naive charm that makes it airy entertainment. As such it might even appeal to some who do not understand German.

A simple story and quite illogical but done with a swing and restrained comedy. Comedy treatment really saves it. Photography, recording and settings are offside nearly all the way, but one of the tunes is catchy and stands a chance for popularity.

Story concerns a stenog who comes to Berlin and lands with a bank by vamping the info clerk. Latter burns when the gal shrugs down his after hours proposals. She strikes up a chance acquaintance with a man who later turns out to be the boss. They marry eventually but not until the film gets an opportunity to show Miss Muller in a bit of undress. Miss Muller is easy to gaze at, which offsets her singing.

There are some direful directorial mishaps as sequences and scenes look and follow in cluttered shape, while the recording isn't too healthy either.

Felix Bressart resembles Andy Gump, the cartoon creation, and American audiences will catch that quickly for a laugh outside of his comedy antics in the film. Ludwig Stossel, as the office chaser, is good in his brief role and the cast as a whole look like an unusual array of character players. Even in mob shots, such as the beer garden, there are several unlisted characters who stand out.

When this picture was reviewed by "Variety" in Berlin it was noted for its technical faults but listed as a grosser. This evidently was borne out by its long run abroad. At this small theatre it shouldn't be hard to play to moderate b.o. Not so forte for bigger houses.

Also noted that this particular showing runs 100 minutes as against 86 declared for the Berlin reel. Time, as given by the theatre management, is owing to certain conditions, but this difference in length for foreign films between showings here and abroad occur regularly.

One nice singing shot is where the girl's companions at the boarding houses, join as a chorus to her singing and are photographed from their respective windows. Ensemble singing is neat. Those strange modernistic German settings may be what they use abroad but they don't look so hot over here. Also looked like a typewriter brand was getting plenty of free plugging; the machine name was made pointedly visible on more than one occasion.

Shan.

TOUTE SA VIE

("ALL HER LIFE")
(FRENCH VERSION)
(With Songs)

Paramount Joinville production and Paramount release. French version of "Sarah and Son." Adaptation by Jean Aragny. Direction Alberto Pavalcanti. Stars Marcelle Chantal. Cast includes Fernand Fabre, Elmire Vautier, Paul Guide, Richard Willm and Jean Mercan Con. At the Fifth Ave. Playhouse, N. Y., beginning June 16. Running time, 80 mins.

Another of Par's European versions and as a whole bad. Technically, however, it is above most of the films Joinville's been turning out and it may even have mild b.o. success over there, but it's far below the Hollywood standard.

Casting Marcelle Chantal in the Ruth Chatterton role is not too smart. Miss Chantal sings the two songs pretty well and is there on looks, but hasn't much idea of what acting means. And here it's a heavy melodramatic part.

Rest of the cast fair with the usual quota of overacting that goes in all of these French films. Photography and sound are an improvement.

Story has been made a bit more sobby and tear drenched than in the original. Also it drags more. At that, the yarn of the mother fighting for her child ought to please the French. They like to cry.

This is the third foreign version of "Sarah and Son" shown in New York thus far, with still another scheduled for next week. This one is the best of the lot so far, but the others were very bad.

Kauf.

Versuchen Sie Meine Schwester

("Meet the Sister")
(GERMAN MADE)
(With Songs)

Ondra-Lamac production and Tobis release. Direction Carl Lamac. Scenario and dialog, Bernhard Buchbinder. At Warners', N. Y., beginning June 19. Running time, 81 mins.

Anny Spatz.....Anny Ondra
Her Brother.....Vlasta Burian
Sabine Velden.....Berthe Ostyn
Haynau, the Angel.....Hans Goetz
Julian Holt.....Andre Pilot
Postmaster-General .....Roda Roda

A fair German musical, good enough for ordinary programming in German nabes. What helps it is that it has Anny Ondra, for the first time on an American screen. And Anny is an eyeful. About the prettiest gal the foreigns have dug up, despite that first name. Not such a great actress, but she'll please.

"Meet the Sister" has nothing to do with a musical legit seen on Broadway during the past season with practically the name title. It's a light thing, having to do with the maid of a revue star who has stage ambitions of her own and wins out by replacing her mistress. In making her transition from maid to star she's helped somewhat by a brother who is a mail carrier and who's supposed to bring along the comedy. That's where the film falls down. The comedian is Vlasta Burian.

An old fault of foreigns, with one or two notable exceptions, is that the directors don't seem to have any control over the actors and allow them to act all over the place. Same is true here as regards the comedian. If he were toned down and if the photography were better, the film could stack up on top.

Miss Ondra, too, could stand some intelligent direction. If she can be taught English, or knows any, she ought to be a sure winner on this side. She'll probably land in Hollywood anyway.

Film also drags a bit. Fifteen minutes could be cut without hurting, and it would help the finish to be really funny. Night of the premiere no tickets are sold. The letter carrier fills the house with his friends, but after the first act the musicians walk, to be followed by the stage hands and chorus girls. Letter carriers' friends jump into the pit and man the stage for the show to go on. But as played here, the tempo is so slow that it loses its effect.

Less than a hundred people in this 1,100-seater on opening night, which may be partially explained by hot weather. It ought to do better as the week continues, and still better in a smaller house where the dialog will sound better because of audience reaction.

Kauf.

BLACK SEA MUTINY

(RUSSIAN MADE)
(Silent)

Soviet production and Amkino release. Directed by A. Kordium. Scenario by A. Aglarov, A. Kordium and A. Matlash. Photographers, Rona and A. Pankratiev. American titles by Michael Gold. At the Cameo, N. Y., beginning June 19. Running time, 56 min.

Just some more Russian propaganda and not for regular theatres.

Only a pretense of a story but it took three minds to create it. Yarn is about the capture of Odessa, Black Sea port, by the Russian revolutionists in 1918. They are first scared off by French warships but later return victorious when the French sailors mutiny. No romance and the action is mechanical and flat. Without the titles the film would mean nothing and with the titles it's glaring propaganda.

The way the French sailors, with their dead pan attitude, betray their Soviet lineage and up and give their ship commanders the razz is an offside laugh. Thereupon the captains just ordered the ships back to France. A great sendoff for France.

Acting is the usual mechanical stuff of the Russians. Photography literally hurts as the actors pace through with a single dead pan pose for every mood expressed by the titles. It's slow and has no continuity.

The guns, hangings and shootings are infinitely worse than any gangster film would dare to put over. But it's a funny twist for those who will bar commercials but book such as this.

Shan.

MEET THE WIFE

Columbia release of a Christie production. Features Laura LaPlante, Lew Cody and Joan Marsh. Directed by A. Leslie Pearce. Based on Lynn Starling's play of same name, with dialog by F. McGrew Willis and Walter DeLeon. Cameramen, Charles Van Enger and Glenn Kershner; sound, R. S. Clayton and Ted Murray. At Loew's, New York, one day (June 16) as half of double bill. Running time, 69 mins.

Gertrude Lennox.....Laura LaPlante
Philip Lord.....Lew Cody
Doris Bellamy.....Joan Marsh
Harvey Lennox.....Harry Myers
Victor Staunton.....Claud Allister
Gregory Brown.....William Janney

Some good people in a bad picture. Bad because it's a farce played four speeds under the pace called for by the script. Its spotting as half a double feature properly checks its New York rating although it should be able to stand up alone

(Continued on page 32)

BABSON POINTS

WORLD'S GREATEST BUSINESS FORECASTER PARADES OPTIMISM UP AND DOWN THE NATION.

HE CALLED THE TURN ON DEPRESSION ... NOW HE CALLS THE TURN ON PROSPERITY

"I am willing to stake my reputation, based on thirty years' experience, that business has now seen the worst; and that within a reasonable time this country again will enter a period of marked prosperity. Tell your merchants that now is the time to advertise."

From Mr. Babson's inspiriting statement read at the Advertising Federation of America Convention.

RKO Radio PICTURES

Reg. U. S. Pat. Off.

ROGER BABSON, YOU ARE RIGHT! THE TITANS OF RKO-RADIO ARE FIGHTING LIKE BLAZES TO SPEED THE RETURN OF PROSPERITY! . . .

36 GREAT ATTRACTIONS...MOST PRACTICAL GOLDEN ERA ADVERTISING CAMPAIGNS WITH

BUY OF THE NEW SEASON! BACKED BY PROSPERITY WRITTEN ALL OVER THEM! . . . .

Equipment Co.'s Finance Scheme To Protect. Exhibs on Overhead

In a wholesale swipe at the equipment biz General Talking Pictures (DeForest) is swinging along a new sales plan calculated to set up new business standards in the show biz as purchasers of its equipment are to be financed in an insurance manner, against equipment depreciation and overhead costs.

The scheme is novel if not altogether new, for it has counterparts in other industries. The way G.T.P. has it outlined DeForest users are to be afforded means to buy new equipment on a credit extension basis. A $1,000,000 finance company is being organized for this especial aim, with certain bankers sitting in.

This finance company will handle the money end of the new G.T.P. sales plan whereby old users of De Forest machines are to be handed rebates for the unexpired term of their present contracts without depreciation reductions when and if taking on the new DeForest equipment.

The finance scheme is aimed to handle the large credit outlay which G.T.P. means to make under its new plan. The scheme is for a gold bond collateral amounting to the value of unexpired term of the exhibitors old DeForest contract. These bonds will be swung on a financial plane that will permit their usage by exhibs for borrowing purposes without interest up to 50% of their par value. The remainder to be paid at the end of three years.

Cashing Rebates

As it will be fixed the bonds are to be made negotiable anywhere on that basis through company arrangements.

Without the borrowing privileges the G.T.P. plan sounds similar to that in use by the automobile industry. An exhib having a $1,200 rebate coming under the new sales plan can cash in at any time for $600 and collect the remainder at the end of three years. This latter is protection for G.T.P. on the contracts.

MUSICIANS CLOSING BRANFORD IN NEWARK

Newark, N. J., June 22.

Branford (WB) will drop its stage show July 1.

Musicians refused to allow their number to be cut and insist upon 25 men with the result that they will all be out of work.

This leaves only two stage houses here, Proctor's and Loew's, and four first run film houses for the summer.

Ft. Wayne 100% RKO

Ft. Wayne, Ind., June 22.

This town becomes 100% RKO upon the latter taking the Paramount from Publix on a 10-year lease. The Paramount is but a few months old and plays straight pictures.

RKO's other Ft. Wayne interests are the Palace, Strand, Emboyd and Jefferson theatres.

No Free Adv

Hollywood, June 22.

Because it won't use any of the "Leviathan" in its picture, Universal will change its announced title, "Leviathan," to "Ocean Liner."

Yarn is a "Grand Hotel" proposition but in staterooms instead of hotel rooms.

PARIS SCALA GOING FILM

Paris, June 14.

Following the Edward VII, the next legit stand to go pictures will be the Scala.

The Plaza, a music-hall opposite the Max Linder, run by Sylvestre, also attempted to go pictures but was restrained from doing so by the owner, Pathe Natan.

Ufa Adding 3 Houses

Dusseldorf, June 13.

Negotiations have been on for some time with Ufa to take over the three Davidsohn theatres in Saarbruecken.

It is said these negotiations have come to a head and that the transfer will be realized shortly.

KURTZMAN AT ROXY

In Charge of Big House Under Arthur—No Changes

Charles Kurtzman's next assignment at Fox Theatres, under Oscar Oldknow and Harry Arthur, will be at the Roxy, Broadway. Kurtzman is presently on his way back from a vacation in Bermuda. He is field director for the eastern Fox circuit and more recently was in St. Louis.

None of the official Roxy family is concerned in the new move with the theatre staff remaining as is, except that Kurtzman will supervise under Arthur. The only shift likely is the temporary moving of Leon Leonidoff, production supervisor, to the coast at the F. & M. studios.

Leonidoff's trip west looks like part of the original F. & M. plan, delayed, that called for an exchange of professorships between the show creators on the coast and the Roxy at periodic intervals. When Leonidoff goes to the coast, Mike Marco, will probably slide east for a few weeks in accordance with this routine.

CALLS SYNCS A FAKE AND NOW HE'S BYE-BYE

Hollywood, June 22.

Because he termed synchronizations a fake and refused to direct one, Richard Harlow, Cuban directing Spanish pictures at Fox, is out.

His contract had six months to go. Assigned to make a dub of "Connecticut Yankee," he turned it down. He was told to fulfill his contract or else, and chose else.

3d Wk. for 'Daddy' at Roxy Distinguishes Film

Few pictures play the Roxy, Broadway, three weeks. The current "Daddy Long Legs" (Fox), on its third leg, is the first 3d timer since August of last year, when "Common Clay" stuck for a four-week play. Both came in the heat of summer weather to testify to the extraordinary strength of the pictures.

Previously, in 1929, and also in August, "Cock-Eyed World" broke the Roxy record, registering $164,000 its first week.

Conditions are against "Daddy" currently, but at $90,000, which it did the first week, the film swings real smash stuff. On the ratio of Roxy biz presently around 20% potential biz could have been added but for conditions. For its second week "Legs" ran to over $75,000, now a highly profitable figure at the house under certain economy direction instituted by the new management.

Mexicans' American Crew

Hollywood, June 22.

Maurice Chase, head of Empire Productions of Mexico City, reported government-subsidized company, is here picking up a technical crew.

He has two sound men in Tony Samaniego, brother of Ramon Novarro, and Carlos Novarra, no relation.

He is also negotiating with Carlos Borscosque, director on foreigns at Metro, but about to leave there.

More for Vilches

Hollywood, June 22.

Paramount will release two more Spanish language independents, starring Ernesto Vilches, following an operation he is to undergo soon.

Pair will be produced by Leonard Fields, who directed "The Comedian," Par's first release with Vilches.

John Auer, former producer, is out and a new bankroll has been found.

Spanish "Doctors"

Hollywood, June 22.

Fox will do "Doctor's Wives" in Spanish.

Blanica Castejon will be in the leading femme spot.

Plot-Guesser

Hollywood, June 22.

Picture critic on a local daily was late for the review preview of a feature slated for $5 opening on the same day.

After all the brother and sister critics had waited an hour for the late member, the critic's sec called the studio and cooed:

"You don't have to wait for Mr. So-and-so. He just wants to see the ending."

INNOCENT IN BOOKING, RKO WINS ON APPEAL

Coy Operating Co., running the Savoy theatre, Jamaica, L. I., lost its attempt to restrain RKO from playing the Tiffany picture "Hell Bound" in its Merrick theatre, L. I. Point was settled by an unanimous decision in the Appellate Court of New York.

Coy's alleged it had an agreement for first runs with Tiffany. Louis Nizer, Coy's attorney, wanted to stop RKO from playing before Coy did.

When the matter came up in the lower court last May, Justice Valente dismissed the complaint, stating RKO was an innocent party to its contract with Tiffany, and did not have knowledge of the prior Coy booking. The picture is showing at the RKO Merrick theatre week of June 13.

Mrs. Theo. Young Dies

Mrs. Theodore Young died June 17 at her home in Pelham, N. Y.

Theo. Young is head of the Paramount realty department.

Producers, Caught in FWC-Publix Ad War, Call Off Own Campaigns

Los Angeles, June 22.

War by Fox-West Coast and Publix theatres here against two of the most important dailies is having a kick-back at the studios. Producers are now thumbs down on paying out cash for newspaper adv campaigns, which they were forced to settle, for when the chains reduced their ads to one inch in these papers.

The two papers, morning "Times" and evening "Herald," represent more than 40% of the total circulation of the city's papers. Campaigns out of these sheets are having their effect on theatre grosses, producers say.

On top of that, the papers have cut down on studio publicity. What little is printed goes in without the studio involved mentioned.

United Artists is kicking aplenty, saying it is caught in the war without reason and is getting reverse English on the pocketbook. This studio points to Gloria Swanson's "Indiscreet" as an example. In the case of the "Trespasser," Publix locally spent $5,700 for newspaper space advance, and for "What a Widow" $5,500. In the case of the current picture only $2,600 was expended, with no billboard used.

Until the last few weeks the producers dug down for the space the circuits didn't take, but that's over now. Producers are still seeing drop-offs at the box office, but refusing to pay any further.

WRITERS' COMPLAINTS

Meeting in Hollywood — Hope Shortly for Joint Meeting

Hollywood, June 22.

Writers are tonight (Monday) formulating their special grievances to the producers with the hope of a joint writers-producers meeting shortly.

Scribblers are demanding specified time limit assignments for the free-lances and the return of material submitted for a particular picture when not used.

B. P. Schulberg, chairman of the producers, expressed himself as being sympathetic to reasonable demands.

CIRCUITS AGREE ON OUT-OF-TOWN AD COPY

Publicity heads of the major circuits met Friday (19) at which time they agreed to co-operate on the expenditures for national advertising over the summer and perhaps into the fall.

The publicity men decided to arrange ad costs in various towns so as not to spend money in competitive effort. One reason for the step is an attempt to get lineage rates down by cutting ad size layouts. Another reason advanced is a precautionary measure against the time when business will improve when newspapers may attempt to raise rates.

RICHEY'S CORRECTION

Detroiter Makes Explanation Of His Connection With Co-op

A report of the Atlantic City, N. J., convention last week received by "Variety," mentioned H. M. Richey of Detroit, stated on the convention floor he had sent a wire to "Variety," which had not been printed. Richey was asked Sunday (21) to repeat the wire. Yesterday the wire below was received.

With vacation time on and some of "Variety's" New York staff away at all times, the original Richey wire if received which is likely, may have been turned over to a current absentee reporter:

"Detroit, June 22.

"Refer your article June 9th headed 'H. M. Richey owns 10% of co-operative Service, Detroit.'

"At time of incorporation of co-operative I was listed as trustee holding 10 shares of stock until such time as additional stockholder and director could be selected. Co-operative started business Feb., 1930, my trusteeship was cancelled April 22, 1930, and stock transferred to C. R. Beechler, Charlotte, Mich., for whom I originally held it.

"Beechler also assumed his directorship at that time. Therefore since 60 days after cooperative started have had no direct or indirect connection with that organization and then in capacity only of trustee holding no stock in my name or was any ever issued to me.

"While there are other untrue statements in article referring to cooperative, they will have to correct them but the above correction I feel sure you will want to make as refuting statement that I have any connection with cooperative or stock in the same.

"*H. M. RICHEY.*"

Shutdowns or Week-End Bills for 10 in Midwest

Los Angeles, June 22.

A group of theatres in the middle west closed last week for the summer or will be open only on week-ends. The group includes 10 small houses in Kansas and Missouri.

Those whose lights will be doused until Sept. 1 are the Strand, Salina, Kan.; Midland, Hutchinson; Sedalia, Sedalia, Mo.; Royal, Atchison, Kan.; Baxter, Baxter Springs; Cozy, Dodge City.

Those open only week-ends are the Palace, El Dorado, Kan.; 4th Street, Moberly, Mo.; Plaza, Chanute, Kan., and Plaza, Brookfield, Mo.

Real Names of Authors

John Jervis Connington, author of "The Boathouse Riddle," is Alfred Walter Stewart. Maud Diver, "Ships of Youth," is Mrs. Katherine Helen Maud Marshall. Ian Hay, "The First Hundred Thousand," is John Hay Beith.

Ad Screens and Radio's Ads

CARTOON IN LOS ANGELES "TIMES"

Ad Nauseam!

Cartoon reproduced as from the Los Angeles "Times" of June 12, is particularly apt for film to whom the drawing brings the sentiment of inside journalism on advertising screens. That's itemized in the lowest of the three caricatured sections. Notice the pointed suggestion in having the theatre passenger leave the theatre?

Perhaps nothing that has been printed so far on the same subject has gone as far as artist Gale's drawing. That title above the cartoon sounds a particular sentiment of itself. When a metropolitan daily shoves this kind of painted editorial in three column width on the front page against anything in the crayon expressions as here shown, that may be something to figure.

Commercial films are not alone. There is the radio field. It's no extraordinary parable to remember that when entertainment is throttled on entertainment it ceases to be recreation. As between radio and films that axiom works stronger in the former. That's because radio advertising or entertainment depends on the one sense of hearing. In films he gets both the eye and ear stuff. What may not please the one sense may satisfy the other to some degree so that some entertainment is had.

Artist Gale when conceiving this drawing looks to have stuck the top section on as intro stuff mostly. He might not have meant so much an attack on the outdoor signboards as against what Mr. Homebody must suffer after leaving the highway and his car. When at home he gets more harrassing advertising over the air when he seeks recreation and entertainment in the theatre.

The newspapers suffered and are suffering Radio. They now seek to estop on the screen, what they permitted and promoted on the air.

LET'S GO, SHOW BUSINESS!

Here's the type of product you need for boom-time grosses. "CONFESSIONS OF A CO-ED." Good picture *plus* great title *plus* fine cast *plus* real showmanship idea. Congratulate yourself if you've got a booking on

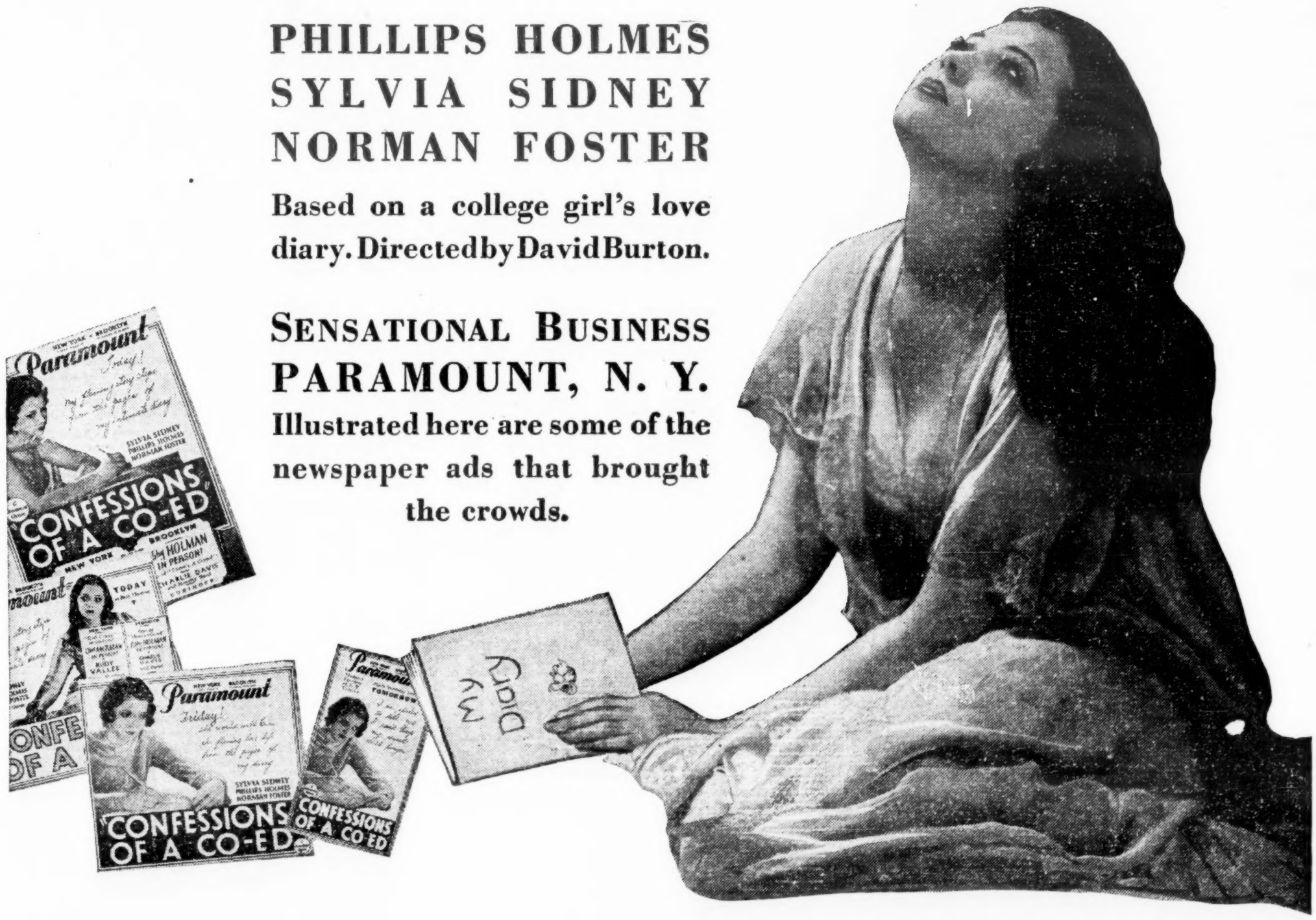
"CONFESSIONS OF A CO-ED"

PHILLIPS HOLMES
SYLVIA SIDNEY
NORMAN FOSTER

Based on a college girl's love diary. Directed by David Burton.

SENSATIONAL BUSINESS
PARAMOUNT, N. Y.

Illustrated here are some of the newspaper ads that brought the crowds.



PARAMOUNT "LET'S GO, *Show Business!*"

3rd week ROXY

3rd Big Week,
McVICKERS, CHICAGO
COLONIAL, AKRON, O.
PARK, YOUNGSTOWN, O.

More 2nd Week Holdovers,
FOX, BROOKLYN
STRAND, LOUISVILLE
5th AVE., SEATTLE
BROADWAY, PORTLAND, ORE.
NEW, BALTIMORE
IOWA, SIOUX CITY
CAPITOL, SALT LAKE CITY
ALADDIN, DENVER

Not since last August, when **COMMON CLAY** smashed thru **3** weeks, has any picture attracted such crowds

DADDY LONG LEGS

with

JANET GAYNOR · WARNER BAXTER

UNA MERKEL · **JOHN ARLEDGE** · **CLAUDE GILLINGWATER Sr.** · **KATHLYN WILLIAMS**

Play by **JEAN WEBSTER** *Directed by* **ALFRED SANTELL**

Another **FOX** *smash!*

O'Donnell, Ludvig or Smith May Land Saal's Vacated Spot in Publix

Either Robert J. O'Donnell, Publix division manager for the southern territory out of Atlanta, or L. J. Ludvig, occupying same Publix operating jurisdiction in Minneapolis for the northwest, will, according to information, succeed William Saal, who resigned from Publix last week to join Tiffany under its distribution merger with Educational. Choice between O'Donnell and Ludvig is expected to be officially made before the week is out if subsequent plans do not upset. For either it would be a promotion to a home office exec berth.

A third possibility among division managers who have a high rating within Publix may be Edward A. Smith, long with the organization and until Fox-West Coast leased most of Publix's Pacific Slope houses, in full charge of that division. Presently he is operating the Paramount and United Artists, Los Angeles. Smith at one time turned down an important executive berth in the Publix home office.

Saal's Post

Saal leaves Publix (formerly Paramount theatres) after an association of 12 years, last as director of theatre management for the south, southwest and far west, in addition to film buying and booking jurisdiction over that vast territory. Previously he was in full charge of all buying and booking. He came into Paramount originally when the E. H. Hulsey interests in Texas were purchased.

Joining Tiff Monday (29) Saal will work directly under L. A. Young, president, as general manager in charge of all distribution and sales on Tiff pictures. He will also officiate in production matters to some extent, working along with Grant L. Cook in that direction.

Coming into Educational, Saal follows one of his proteges from Publix, Burt Kelly, into the organization. Kelly had grown up in Publix as one of its shrewdest bookers, particularly on shorts. Kelly is assistant to E. W. Hammons, with special jurisdiction over distribution.

First Short on Big Screen

Disney's "Moose Hunt," cartoon one-reeler, is probably the first cartoon short in the country to be shown on a big screen. It's the initial instance of any reel of drawings allotted an enlarged sheet around New York. It took place last week at the Roxy—for a reason; showmanship. Effect was good.

Theatre had all its brief film footage crammed in ahead of the stage show last week, the news-reel winding up on the English Derby at Epsom. It was for this clip that the borders were drawn back for the oversized picture, the first time the Roxy has ever used this means of emphasizing a news shot. Rather than go back to the regular size for the cartoon, the management voted in favor of allowing the big screen to remain. Hence, the advantageous break for the Columbia short.

Inasmuch as the short drew more than a normal quota of giggles the blown-up size looked good enough to be repeated when a one-reeler is of sufficient calibre to stand the added responsibilty.

Houses which may try this wrinkle in future, including the Roxy, might borrow the idea, which some theatres now use, of slipping an amber gelatin or glass in front of the projection lens to lessen the resultant glare. On the cartoons this might be particularly desirable where such a vast expanse of white is exposed.

Raw Stock Companies Now on Anti-Halation

Hollywood, June 22.

New supersensitive film now being made by Eastman for 16 mm. cameras on safety stock that can't burn. Same as the negative now used in studios.

Both Eastman and du Pont are developing a new anti-halation base for their negatives that eliminates glare and makes it posible to shoot directly into the sun or at naked lights.

Cutters are Hot Again For Union as Jobs Given to Collegians

Hollywood, June 22.

Importing college boys to supplant experienced film cutters at one of the major studios has the cutters talking of forming a union. They are to hold a meeting this week with a representative of the American Federation of Labor to lay plans for organization.

Two studios are already reported 100% organized, and a third nearly unanimous.

Cutters are afraid their jobs will be taken from them by the diploma holders, who are being trained in assistants' jobs at $35 per week. Six of the grads are here, with four to come.

Film editors talked union before, but plans fell through.

Current Story Search Is for Pigskin Plots

Hollywood, June 22.

With football the next big thing on the sports horizon, studios are in the market for pigskin yarns.

Universal and Metro are both doing Notre Dame stories, the former producing "The Spirit of Notre Dame" and the latter "Huddle." Paramount has an untitled football picture on tap for Richard Arlen.

Warners and Fox are reading all the college stories they have in stock, with or without football angles. Stories without the pigskin flavor will have a game sandwiched in.

Fox is planning to take George O'Brien out of westerns long enough to win a game in the last minute of play.

Mitchell Beats B. & H. With Noiseless Box

Hollywood, June 22.

Mitchell has beaten Bell and Howell out here with the first silent camera, which was exhibited at the last meeting of the American Society of Cinematographers. B. & H. still has its noiseless box under way.

At same meeting, Bosch & Lomb introduced their new standard 35 mm. motion picture lens, on which they have been working for two years. J. I. Nixon came from the B. & L. factories in Rochester to demonstrate the new glass eye.

McGowan's Quickies

Hollywood, June 22.

J. P. McGowan, former Syndicate director, will produce a series of quickie westerns for the state right market in association with Irwin Briskin. Latter is a brother of Sam Briskin, Columbia exec.

Picture will be made at Telefilm studios.

Oke Mob Week

Hollywood, June 22.

Mob calls for the week were 400 below the previous seven days, for a total of 4,088, but a lot better than the past few months' average. Five sets carried one-sixth of the total for the week, with Roy Del Ruth's "Larceny Lane" at Warners getting 214 hotel lobbyists to top the list.

"Sidewalks of New York" at Metro had 176 walking around; "Susan Lenox" took 114 for a small town carnival, and "Lullaby," at the same studio, requested 103 French cafe sitters.

"Palmy Days" at UA used 91 garden party people, and "Skyline" at Fox had a construction scene with 43 at the trowels and hods.

Sound Personnel Shrinks as Exec Minds Get Wised

Hollywood, June 22.

In the current studio economy wave the biggest comparative saving has been in the sound departments. At some plants the manpower in this department has been slashed more than 50%.

Axe slinging came when the studio execs began to learn something about sound, which was more or less a mystery. They discovered the various jobs could be handled by smaller crews.

Technical end of sound had been a Chinese puzzle to the producers, and sound men in charge were given all the men they asked for. The awakening has cost quite a few men their jobs and a realization on the part of the studio heads that many dollars have been wasted since sound came in.

Example is one of the majors which now uses only three sound men per picture unit, whereas until a few months ago seven were used. Same studio figures it has chopped down its overhead 25% by removing technical and workman deadheads.

This studio found every cutter on shorts had an assistant. They work alone now. Each department in the studio had a truck and chauffeur to do errands between the studio and downtown. Now one truck and chauffeur does the errands for all departments. Such efficiency moves are now common at every studio.

Fairbanks First Name Appearing as a Travelog

Hollywood, June 22.

First travelogue with a picture name as draw will be the Douglas Fairbanks film taken on the actor's recent trip around the world. Fairbanks appears in many of the scenes describing the spots, and may talk the description of those in which he isn't shown.

Actor is preparing to ready the picture for fall release by United Artists. Whether it will be a feature or series of shorts not decided.

Neither Fairbanks nor Mary Pickford have stories in mind for their next pictures.

Distribs Want National Zoning Plan, but None Is Now in Sight; Basis of Protection Not Yet Set

With zoning as a national industry practice farther away than ever before and largely ignored as law in buying and selling pictures through upset of the plan in such centers as Los Angeles, where initially instituted, the first company out this season to sell pictures in any given situation will set the expected basis of protection. In view of the present state of zoning as a country-wide regulation, anything might be expected, even to distributors refusing to live up to protection established by the first sellers in any territory tackled.

It is admitted in various distributor quarters that it would be wholly unexpected that a competitive seller of pictures would cut protection demanded by company first into the situation, or protection which automatically has been lived up to by all distribs in the past. But it conceded at the same time there is no guarantee this may not be done.

With some of the majors protection is held up now not only as the most important industry procedure in marketing next season's product, but also as a problem to be faced, which in the opinion of distrib leaders eventually is going to make it tougher for the indies than if they had the old contract and arbitration back.

Making it Tougher

Sidney R. Kent, who led distribs in frantic efforts to bring about a standard form of contract and a fair zoning and clearance plan, is of the mind that while exhibs are now trying to break up protection, in doing so they are going to make it tougher for themselves in the long run.

Without a national zoning established or a standard system of protection in force, the field is left so open to the various distributors that they can use either pictures or protection as a lever, with the account both ways under the thumb.

On the other hand, the account can bargain with the distrib who isn't holding the upper hand in situations where the first run outlook isn't so gratifying by agreeing to increased protection. If one first run is getting 30 days' protection and another 60, regardless of rentals, not only the first but the subsequent runs would be involved in an odd local condition. Only the distribs themselves, by adhering to a standard of protection and clearance for every territory in the country, can avoid that.

If they don't a distributor war would begin to foment quickly.

Under the old uniform contract and in various territories under subsequent zoning and clearance plans, no distrib has dared violate the mandate of those procedures as agreed upon between themselves, chains and indies. Neither has the theatres, except in isolated instances, demanded and received increased protection.

Ethics

Walking out on zoning as a national thing, however, there is nothing except ethics that can stop a distributor from either overselling or underselling his competitor with the deals attractive through shorter or longer protection. There is nothing to bind a distrib from squeezing into tight situations by selling a half dozen second runs around the big house (first run) for a total of rentals greater than the distrib figures it can get if not selling away. Any second run house would double rentals if getting product first run, with corresponding increases in terms down through the subsequents through elimination of one-run classification.

In selling away from a strong first run account in a hot spot situation, there's nothing to stop a distrib from increasing protection to make it tougher for the run sold away from and more inviting to the account getting that break.

Legal Fears

From Kent down it is hoped in distributor circles generally that a national zoning plan can be worked out eventually. Since the uniform exhibition contract was nullified, that has been the aim, with the first local zoning in the L. A. territory as the starter. Since then legal fears have crept up.

Intra-industry leaders, as well as legal counsel close to distribution and politics, are asking if it is not dangerous to try a national zoning plan at this time in view of the fact that under such a scheme distribs would again be acting in concert with each other through making it impossible to book product except under protection and clearance which was standard throughout the business.

Since zoning was upset in L. A., where indies walked out of the zoning continuing committee, with that ceasing to function, and in other spots, such as Detroit, the local exchanges have been selling film according to plans as originally adopted, and as though still in force. How long this will continue is a question.

Edge for FWC

On the west coast the indies, as well as some of the chains, including Warner Bros. and Publix, were not without squawks against L. A.'s zoning plan, claiming it has been working out as a great zoning plan for Fox-West Coast.

One of the squawks was that F-WC could play pictures day and date in suburbs, or immediately following first runs downtown.

Squawks also occurred in Chicago, Dallas and other keys where a plan modeled after that figured out in L. A. was placed in effect.

In New York, which serves southern New York state and northern New Jersey, the distribs and chains, on reported good advice, stayed away from a zoning plan. In addition to legal difficulties, one fear from accounts was that Metro would demand higher protection than now.

Until a final legal interpretation on zoning as an industry-wide practice is forthcoming, protection will be up to distribs and accounts, with both product and buying power governing to a great extent.

Kent recently made the statement, speaking for Paramount, that common sense will have to guide the distributor in setting protection, with latter depending wholly on territory, situations, etc.

COAST P.A.'S SAY EAST KIDDING WHEN IT RAPS

Hollywood, June 22.

Coast studio p. a.'s say 'tain't so—it's a reflection on their honor, sub, that the eastern p. and a. chieftains rap the coast defenders' press books, material, etc.

Harry Brand, Sam Goldwyn's space-grabber, says he'll have Arch Reeve, the Par p. a., draw up a formal statement of protest, since Arch rates as the dean out here.

Says Harry, somebody's ribbing the coast boys in general, with possibly some weak sister specifically intended.

There's great indignation, mass meetings, call to arms and general to-do and hullabaloo.

P. S.—With the "Examiner" chatterer vacationing in Honolulu, the boys are learning to call Harriet by her first name.

U Drops Exchange P.A.'s

Los Angeles, June 22.

Howard McBride, for years Universal's exchange publicity and exploitation manager for the coast, is out.

U is cutting out all its exchange p. a.'s in an economy move.

Miller's Light Patent

Hollywood, June 22

Earl Miller, Paramount technician, has a patent on lighting equipment which is claimed to save half the wasted rays of the set lighting equipment.

Invention consists of a series of steel rings, formed cone-shape in the front of the lamps, to center rays on a particular object and eliminate diffusion.

Whistle the Patter

By Fred Stanley

Hollywood, June 22.

Monday to Monday in any publicity department's releases:

Monday — Director Doakes is stumped. Can't find a lead for his new story, "Let George Do It." Country will be combed for a new type. Every hamlet in the country to be searched.

Tuesday—Unable to find a lead in Hollywood for "Let George Do It," Director Doakes is sending out scouts to high schools, colleges, etc., etc. Now's your chance, you young men of thespian urge.

Wednesday—After having tested 8,972 prospective young actors for the lead part in "Let George Do It," Director Doakes says he won't start the picture until he gets the perfect type and it won't be anyone now on the screen.

Thursday—Director Doakes will use the radio to announce to the world his search for a perfect type for "Let George Do It." Production is being held up until he gets his man.

Friday—Colossal studios were overrun yesterday, gatemen trampled under foot as 10,432 screen aspirants sought Director Doakes for the part of all parts in "Let George Do It."

Saturday—Bordering on collapse looking for a "Let George Do It" lead, Director Doakes will rest over the week end at Palm Springs.

Monday—Rudolph Montmorency, famous Colossal star, will get the coveted role of "George" in "Let George Do It." Informed three weeks ago that he would play this role, Mr. Montmorency has been at his ranch, practicing with the bow and arrow, stating that as the ancient weapon played such an important part in the picture he must become proficient in the art, for Mr. Montmorency brooks no doubles.

Exploitation

(Continued from page 17)

she is unable to attend the current show, so as not to break the continuity.

But Jay Emanuel's "Exhibitor," regional paper, gives the highlight when it reports that when motherhood kept one woman away from the theatre for 16 weeks she came down and made back payment for nearly four months to save what she had already accumulated on the ticket started by her.

Bunch of Gigolos

Los Angeles.

For "Just a Gigolo" (Radio), opening at the RKO June 25, all the local dancing academies were tied up by George Brown to stage dance contests, with the gigolo element foremost.

Brown had little difficulty overcoming the creep joints' antipathy to branding their male patrons who would compete in the gig class, as the dance hounds thought it kinda cute.

Gift Nights Again

Los Angeles.

Country stores and other gift nights much in disfavor among circuits of late, are being revived again in desperation.

Fox-West Coast is going for the gift gag, at its West Adams theatre. If it means anything at the b. o. there, other neighborhood houses of the circuit will start giving things away.

Indie houses have been boosting the country stores for several months. Anything that can be used in the home is figured as an added attraction in the neighbs.

Getting Germans

New York.

Warner Bros. are working a lot of schemes to promote trade at the Warner, now giving to foreign films. Latest is contest for a radio set awarded German society having the largest number of members attending the shows between June 19 and July 19. Ticket stubs to be saved and turned in for count by secretary of organization.

In addition house is cut rating for attendance of any organization in a body. These stubs also count toward the radio if club is trying.

Say It with Flowers

Seattle.

Orpheum is making a nice take through promotion of juvenile flower show in lobby, in co-operation with the "Star." Paper helpful in enlisting the co-operation of flower growing clubs and obtaining competent judges. Display attracted to lobby. Additional advertising through stories in paper hooking to show.

Cups to boy and girl making best displays and donated wrist watches for second places. Show ran for four days.

Makes Screen a Scrim

London.

Metropole, pictures, is getting a series of effective prologs through the use of the perforated sound screen as a scrim. Throwing a strong light back of the screen reveals the performers, precisely as is the case with the usual scrim curtain and as few in the audience know that the screen has to be perforated to pass the sound, the effect is mystifying.

The first week a small band was stationed back stage to play into the main title. Following one of the usherettes, in snappy costume, worked with a vibration machine, fading into the title of "Reducing."

Presumably the horns are put in place as the backstage is darkened.

Dance Lessons

Los Angeles.

Class dance lessons for kids, with Bud Murray as professor, is being tried on the stage of the RKO theatre, with the youngsters getting everything for the 15c admission. Theatre figures each kid will be accompanied by an adult, who pays 30c, and that the 45c for two people isn't bad. Lessons started last Saturday morning (20) and will be held every Saturday.

Murray is doing the teaching only for attendant publicity.

Gave Kid a Party

Chicago.

Max Sachs, of the Byrd, held a party for the graduating classes of two grade schools in neighborhood. Fancy hankies for the gals and neckties for the boys. Candy for everyone.

Max promoted the gifts, but in telling his plans to the local business lunch club added that he was still shy the ice cream. "You've got that now," came a voice from one of the tables.

Next time Max is going to tell the lunch club all about it first.

Speeding Typists

Denver.

Typewriting speed contest, worked in conjunction with the "Rocky Mountain News" and Remington, gave Denver theatre a turnaway on Monday, its worst night of the week.

Typewriter people donated a portable for the prize and the "News" plugged, lining up the contestants. So successful that eliminations were held to cut the entrants down to 24 finalists, these eliminations being held in private to save the effect for the finals. Each girl eliminated was soothed with a pass to the current show and went away happy.

Crowd was standing in the aisles on the last show Monday, when the gals went to bat in two shifts. Each shift given three minutes and winner decided on accuracy and neatness. Entire stunt ran less than 15 minutes and interest ran high.

Paper used plenty of art and both editor and store manager well satisfied with results. House about doubled usual taking and at no cost.

Home Talent Again

Hollywood.

Warners is using the home talent motion picture thing to stimulate business at its suburban houses.

Idea will in every case be tied up with a local newspaper. Plan is to make a one-reeler with home talent, but the audience come-on is testing for the parts, the tests to be made on the stage. Later the tests will be shown and the patrons will choose the cast by ballot.

Campaign is starting at the San Pedro house.

Two-Way Selling

With merchants keen on sales, two old timers are being dusted off.

First is the auction sale, in which an article of considerable value is displayed in the lobby or foyer and the patrons drop bids into a box, which always is inside the pay line, even where the article itself may be too bulky to be placed there.

In one such gag an automobile of popular make was put up for auction. It's regular sale price was stated, and it was announced that if a 5-cent bid was found to be the highest, the car would be sold for that price. Generally most of the bids are below the $100 mark, but there will be a few who will go double that, and still fewer who will run the figure up. As a result the car is generally sold for more than the dealer has to pay for it. Meanwhile, it has been a source of whoopee in both the theatre and dealer advertising, particularly the latter.

In the other form the article is put up for sale at its regular value and the price cut each day until someone buys before someone else beats him to it.

Either way the stunt should cost the house nothing and the return is all profit.

Frame Contest

Use the vacation period to get some new frames. And make it an advertising stunt at the same time. Procure a set of cheap wooden frames of the same size as those regularly used in the lobby. Buy a few pounds of modeling clay and let the school kids decorate these frames, with stress laid on the appropriateness of the decoration as applied to the show to be advertised. For example a western should carry Indian heads, horses and cowboys.

Let the children who desire to compete register at the theatre and select four to six each week, permitting them to work in the lobby before the house opens. Give a ticket to each child and a small prize for the best frame. Give each child a credit card for the display and fill the frames with posters or stills.

In a small town this ought to be good for from one to three press items a week, including the children selected for the contest, the names of the winners, in another story, and perhaps a description of the frames. If possible get the art teacher from the school to act as judge and overseer.

Ice Film in Summer

Providence.

Unusually strong campaign for this time of the year was put on for "The Viking," at the RKO Victory. Tie-up with "Liberty" enabled theatre to distribute 5,000 tabloids in the magazine. In return theatre played host to delivery boys at Saturday matinee.

Theatre also had excellent front display of rocking vessels and seals.

Get After Trippers

There is money to be had from those spending their vacations in the smaller towns and resorts. Arrangements should be made with all boarding house keepers to supply the theatre with names of expected guests, and a brief card of welcome, enclosing a program of attractions, should be waiting. These cards should be sent through the mails and not merely handed out.

Behind the Keys

(Continued from page 17)

years each in the penitentiary by Judge C. H. Stewart in district court at Madison, Neb., following conviction on a robbery charge.

They were charged with robbing the Grenada theatre, Norfolk, Neb., of $1,200 on March 18. The men were identified as the pair who robbed the Des Moines theatre at Des Moines of $800 last December.

Toledo.

Howard Feigley has been replaced as manager of the RKO Rivoli. T. H. Stevens is new major domo. Feigley is interested in a circuit of theatres around here.

Denver.

With Wm. Fairchild resigning as manager of the Lincoln, Cheyenne, Wyo., Fox has made the following promotions: Chet Miller, manager Fox, North Platte, to the Lincoln; Harry B. Ashton, manager Longmont theatre, Longmont, Col., to the Fox at North Platte, and Chas. U. Yeager, booker, will be manager of the Longmont.

Los Angeles.

Lincoln, North Broadway house, reopens as the Daly.

Florence Mills theatre, in the colored neighborhood, being reopened again soon by W. C. Cunningham.

Fox-West Coast closed the T & D, Oakland, over the summer slump, and the Appleton, Watsonville, for repairs.

Other F-WC closings are: Strand, Salina, Kans.; Midland, Hutchinson; Sedalia, Sedalia, Mo.; Royal, Atchison, Kan.; Baxter, Baxter Springs, Kan., and Cozy, Dodge City, Kan., for the summer.

Palace, Eldorado, Kan.; Plaza, Chanute, Kan., and Plaza, Brookfield, Mo., operating Fridays and Saturdays only for the summer. 4th St., Moberly, Mo., open weekends only for the hot spell.

Los Angeles.

Elbert Baker replaces Lester Clark as manager of the Pasadena, Pasadena, and Charles J. Yeager is the new manager of the Longmont, Longmont, Colo., replacing Harry B. Ashton, both for the Fox-West Coast.

Moundsville, W. Va.

Strand and Park leased by George Shafer, formerly owner and manager of the Court and Victoria theatres in Wheeling, which he disposed of to Warner Bros.

Hollywood Shorts

By Claude Binyon

Hollywood, June 19.

Several hundred miles from Hollywood, on the rim of a high and comparatively unknown mountain lake, the film star had constructed a cabin wherein he could get away from it all. He romped about in dungarees with his shaggy dogs, he fished for trout totally undisturbed by autograph seekers, and he plucked wood ticks from his bosom with the langorous complacence of a fat lady scratching herself in the dark. For week-ends he decided this life in the rough couldn't be beat.

Came one of those times when the star had two weeks totally free of picture work, social obligations, necking on the sly and benefit appearances. He thought of his cabin and packed his bag.

Monday he cleaned his cabin and arranged his fishing tackle. Tuesday he caught seven trout and caulked his boats. Wednesday he hiked to the trading camp to see if there was any mail, caught five trout and annointed two heel blisters. Thursday he sat on the cabin steps all morning and chopped down a tree in the afternoon. He started talking to himself. Friday he fished all day and threw his trout back. He noticed that a rather glum, bearded individual had moved into the cabin near his and wondered what that individual would say if he knew a famous picture star was near enough to throw a rock at him.

Saturday the star whittled a pistol from a block of wood. Sunday he nibbled his fingernails to the quick and watched the glum, bearded individual cast for trout. Then it was Monday.

Just Fair

The star's neighbor was out early for trout again, casting his fly with stoical deliberation. Hungry for companionship, the picture celebrity crawled into one of his boats and approached Rip Van Winkle.

"What luck?" he called.

"Fair," came from somewhere in the beard.

"Any size?" asked the star.

"Fair," repeated the glum individual. He took a plug of tobacco from his pocket and sliced off a moderate lump. He mouthed it caressingly at first, then tucked it expertly in the crevice between his cheek and gums. He resumed his casting.

"This is my first year up here," said the star. "I built that cabin near yours. Haven't seen you around before."

Rip Van Winkle made no answer.

Desperately the star broke out: "I'm in pictures."

The glum gentleman roused himself. "They really ain't bit good since 1927," he said.

"I'm in pictures," repeated the star. "Do you remember?"

"No," said the fisherman.

"I came up here to get away from people," said the star weakly.

"I ain't been to a pitcher show in seven years," said Rip. "They make me sick."

"People bother me for my autograph and all that," mumbled the star. He looked about futilely. "They bother me," he added.

A strike occupied the bearded individual's attention for a short period. Skillfully he pulled in a 14-inch trout, deposited it in his creel and spat on the water.

"Nice one for this lake," said the star.

"Fair," said his neighbor.

"It sure is a relief to get away from people," said the star.

"Hum," said his neighbor.

The star smiled coyly. "Do you," he asked," want my autograph?"

"Does it run?" asked his neighbor.

The star rowed back and packed his bag.

RADIO-KEITH-ORPHEUM CORPORATION

NEW PALACE THEATRE

CHICAGO, ILLINOIS

June 16th, 1931.

Miss Mollie Picon,
Chicago Theatre,
State and Lake Streets,
Chicago, Illinois.

Dear Miss Picon:

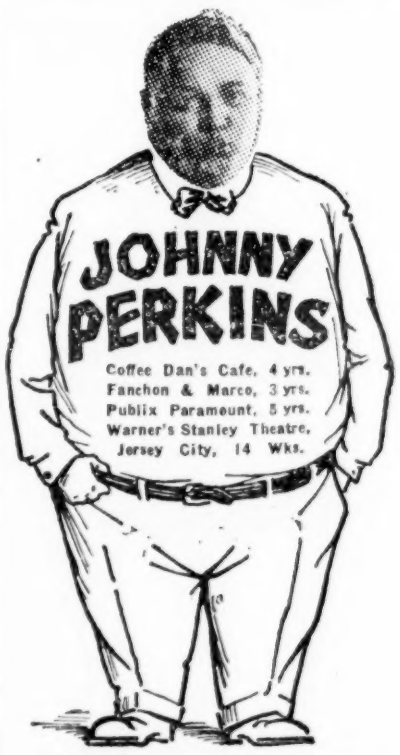
I know you will be as big a hit during your engagement at the Chicago Theatre as you have been in the past at the Palace.

With all good wishes.

Sincerely,
Frank B. Smith
Mgr. RKO PALACE THEATRE.

FBS*S

My Heartiest Thanks, Mr. Smith
This Week Paramount-Publix CHICAGO THEATRE, Chicago, Ill.



Personal Direction O. L. OZ

"There'll be a short wait of 2 hours for all seats to see

"SMART MONEY"

And six million New Yorkers are saying they have waited FIVE YEARS for a hit like this! . . . . . PLAY IT DAY AND DATE *with* BROADWAY

ROBINSON *as a gambler who knows too much about cards and too little about blondes . . . . .*

EDW. G. ROBINSON *and* JAMES CAGNEY

And this Bevy of Beautiful Blondes

EVALYN KNAPP, Noel Francis, Margaret Livingston, Gladys Lloyd, Polly Walters

Directed by Alfred E. Green

CAGNEY *as a boy who knows too much about cards . . AND blondes . . . . .*

Screen story and dialogue by
Kubec Glasmon, John Bright, Lucien Hubbard, Joseph Jackson

More than your contract calls for

A WARNER BROS. HIT !

AN INTERNATIONAL TOAST

To the star whose genius has no boundary lines

CHARLIE CHAPLIN IN

CITY LIGHTS

Written, Directed and Produced by CHARLES CHAPLIN

From the Far Flung Capitols of Two Continents to the Dreaming Hamlets of the Crossroads They Pay Tribute to His Art . . . And Dollars, Shillings, Marks, Lira, Francs and Yen to the Box-offices of all Lands!

The Long Run Favorite of the World

NEW YORK	14 WEEKS	ROME	3 WEEKS at 2 theatres
LONDON	Now in 16th WEEK	SHANGHAI	2 WEEKS
PARIS	Now in 10th WEEK	HAVANA	1 WEEK at 2 theatres
GENEVA	3 WEEKS	MONTREAL	3 WEEKS
BRUSSELS	10 WEEKS	CHICAGO	5 ½ WEEKS
MADRID	6 WEEKS	DETROIT	5 ½ WEEKS
HELSINGFORS, Finland	3 WEEKS	LOS ANGELES	5 WEEKS
OSLO, Norway	4 WEEKS	PHILADELPHIA	7 ½ WEEKS

THE STAR WHOSE NAME IS A HOUSEHOLD BYWORD IN EVERY CIVILIZED TONGUE . . . AN AMERICAN "AMBASSADOR WITHOUT PORTFOLIO" TO THE PEOPLE OF ALL NATIONS!

UNITED ARTISTS PICTURE

RKO's Discovery of a An Open Face Secret In Toledo Theatres

Toledo, June 22.

Although never a secret here, nor even thought of as undercover anywhere else, it is said that RKO's discovery of Howard Feigley's connection with a local theatre outfit prompted his resignation as house manager of the RKO Tivoli.

Feigley is a partner of Nat B. Charnas in the Toledo Theatre Enterprises, operating six picture houses in this city. Firm formerly owned the Tivoli. When the Tivoli was leased to RKO about two years ago it was reported assumed by RKO that Feigley had disposed of his interest in the indie string. He became manager of the Tivoli for RKO, with the latter, from accounts, continually under the impression that it owned Feigley and his services 100%.

How RKO stumbled over the big discovery wasn't revealed, but reported to have come to attention through Feigley-Charnas' recent deal for another house.

The Toledo firm, of which Feigley is president and Charnas general manager, operates the Liberty, Lyric, Diamond, Strand, Priscilla and Superior theatres here. It formerly also had two houses in Defiance, O., but disposed of them.

Charnas is a brother of Harry Charnas, of the Warner theatre dept. in New York.

Feigley is on a month's vacation. Upon return he will again take an active interest in his own theatres. His successor for RKO at the Tivoli is T. H. Stevens.

DAILIES TAKE SIDES IN WB-FWC S.B. WAR

Los Angeles, June 22.

Santa Barbara is experiencing a real picture house war between Warners and Fox-West Coast.

Skirmish started following the opening of the new Fox house there in a territory that was solidly Warners, with four houses.

Bullets in the war are exploitation, with each company trying to outdo the other in advance ballys for pictures.

Even the papers have taken sides. One of the sheets is going for all of West Coast's publicity gags and the other for the ballyhooes of the opposition.

Texan Indie Bankrupt

Dallas, June 22.

First report of bankruptcy this year comes from Hillsboro, small town near here.

B. A. Lawrence, owner of Majestic, recently released his house to creditors, following failure of distribs to okay further credit.

Foremost Film Writers and Dialogicians

Six Top Money Directors for 1930

and

William Slavens Grover

McNUTT-JONES

Wrote for FOUR of Them

RALPH SPENCE

R-K-O

Waldemar Young

PARAMOUNT

VARIOUS RIALTO REVIVALS

Publix Buying Anywhere for 25-Center on Broadway

Pictures of every other company excepting Metro, from reports, will be bought for the Rialto, New York, under its revival policy at 20c. grind. While it is said Publix may also avoid any Fox product for the house, it is learned, on the other hand, that one or two from that company may be later booked.

From Radio "Cimarron" is the leading prospect, but it can't be obtained for a while, due to its unavailability until all subsequents have used it.

Publix is buying pictures at a price on revival and, through that, plus lowered overhead in operation of the theatre, it is believed the former run house will at least break even over the summer.

Pictures are being booked on percentage and flat rental, depending on the product.

"Hell's Angels" (UA) is the latest set. Following "Criminal Code" (Col) this week, "Dracula" (U) comes in. Then "Angels."

Under the present plan Publix will avoid buying comedy pictures for the house.

STEFFES WOULD SWING HOUSES INTO A CHAIN

Minneapolis, June 22.

W. A. Steffes, general manager of Allied States in the northwest, has expanded his plans for a buying group and, according to the local trade paper supposed to be his mouthpiece, he now is trying to form independent theatres in the territory into a chain.

Corporation acquiring the theatres would own 51% of the stock and the independent owners would manage their houses the same as at present, but own only 49%. It is not stated what the owners will receive for their present 51% holdings, if anything other than outside control and direction of the showhouses.

Officers of Allied States and the exhibitors have pledged themselves to give out no information at present, according to the trade paper. Steffes himself will say nothing.

Par Branch Restriction On Changes in Terms

No longer can a Paramount exchange okay pictures in its zone for Publix situations when terms have been changed, without first getting the signature of the distribution department at the home office.

Under the deal sheets for all Publix accounts, installed last year, Par has notified its branches that while this precludes the necessity of exchanges making up contracts, recaps or cancellations, the deal sheets act as a cancellation but superseding contract changes in terms should originate in the h.o. If the exchange makes any deals locally with Publix offices, it is to make five copies, all to be signed by the local Publix booker. Four copies are to go to the h.o. for okay before picture can be played under changed terms.

The deal sheet is clarified for exchanges thusly:

1. All agreements of terms are to be recorded and confirmed by this medium.

2. All changes in terms are to be recorded and confirmed with this applying not only to spot but group bookings.

3. Eliminations of pictures are confirmed by it.

Thieves Pick Spot

Winnipeg, Can., June 22.

For the second time in two months, the Lyceum theatre here was broken into and the safe robbed of $1,200. Three years ago the same thing happened. The Lyceum is a first run picture house, owned by Universal.

This time, how the thieves got in is a mystery. It is thought they hid in the house after lock up. No trace of breaking in was found, with the exception of the manager, Geo. F. Law's office door. It showed traces of nitro glycerine. The robbers chose the biggest night of the week, Saturday.

The loot was made up of bills and silver and fully covered by insurance.

RKO GETS NEW PAR IN CINCY AT $45,000 YEAR

Cincinnati, June 22.

As reported the deal under which RKO leases the new building Paramount in the suburbs here will be for a yearly rental by RKO of $45,000 for the house. Lease is understood to have been signed in New York.

Additionally RKO will pay taxes, etc. will reimburse Paramount for the theatre furnishings and equipment installed. Latter will probably amount to around $135,000.

Lease is for 21 years. It leaves Cinsy still sewed up by RKO.

Rochester Doesn't Care For Double Feature Bills

Rochester, June 22.

Monroe theatre first here to quit the double feature idea. Manager Elmer Loritz decided hot nights could do with shorter show.

General impression here double bills not so hot at the b. o.

Comerford's Capitol, running single film features, has cut price for summer from 35c evenings to 25c, anytime except Saturday evenings and Sunday. This may force cuts in other houses.

Indie Exhib Seen as Block to Bar Of Double Featuring by Contract

Innoculation of the film industry against double-feature bills is now being planned by way of inserting a specific ban against such twin showings in exhibitor contracts. This idea has been discussed among the distribs and is still on the inside so far as confabs go. Each major company is being sounded individually.

When and if all concur on conditions and penalties, the matter will go out generally to the industry. Penalties and conditions will be attached to make the plan practicable.

So far as present discussions have gone, there has been little if any dissenting sentiment on the plan, according to inquiry. The obstacle is the indie angle. This is the angle disturbing the major circuits to whom the plan has been propounded.

It all boils down to matter of reliability and whether even if the exhib contract so conditions, the indie will stick.

That's because of the penalty angle. Getting down to penalties for violations of such a contract ban is something looked upon as difficult to achieve for concurrence among all. It is intimated this phase of the question is all that stands between putting the plan into effect.

As double features have been with the industry as long as most can remember, what puts the squeeze on the present era is the admitted shortage of pictures and production plus conditions. Latter are improving, and with the concerted movement now under way among all companies for a better line of product and less costly, objection to any double-feature plan may be avoided.

On the indie side, that's the big idea, getting one good picture to stand off a couple of bad boys.

K.C. for N.M. P.T.A. Meet?

Kansas City, June 22.

E. Van Hyning, of Iola, Kans., president of the Kansas and Western Missouri Motion Picture Theatre Owners' Association, advises that he has assurance an invitation from his organization to the National Motion Picture Theatre Owners' Association to hold its convention in this city, will be accepted.

The convention will be held late in October or early in November.

Selected by Paramount Publix as the star of their

"FIRST LITTLE REVUE"

Produced by Frank Cambria

★

PARAMOUNT—NEW YORK

WEEK OF JUNE 26

★

The first and only revue of its kind in Publix theatres

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NAN HALPERIN

★

Management William Morris Agency

Arthur Ashley, Radio Representative

Mayfair Theatre Building, New York City

★

"One of the most enjoyable engagements I have ever played."

NAN HALPERIN

"Some Lousy Snake" Riled Steffes; N. J. Exhibs in A. C. and Get Hot

Atlantic City, June 22.

Annual convention of the Allied Theatre Owners of New Jersey came to a close Friday (19) at the Hotel Traymore, after two days of hectic sessions, climaxed by the charge of W. A .Steffes ,of Minneapolis, director in the Allied States Association of Motion Picture Exhibitors, that "some lousy snake in the Jersey organization" has been furnishing trade papers with ammunition for attacks against the national members.

H. M. Richey, Allied States director from Michigan, said he, too, had been made the target for attacks and that he had wired "Variety' '10 days ago to retract statements made against him, but had received no reply.

Leon Rosenblatt, of Bayonne, taking the accusations as directed at him, denied that he has called Steffes a crook or said that the Minneapolis man was on the payroll of certain groups antagonistic to the independent cause. In his opinion, Rosenblatt stated, he thought that the national organization was not giving the Jersey organizaion the proper support. Steffes answered that there were too many prima donnas among the independents, who elected officers, and then tried to check every move made to improve conditions.

Will Hays and the producers he represents were sent sky-high by Sidney Samuelson, president of the New Jersey association, charging that the Paramount ban on underworld picture features was no more than the Hays crowd debunking the gang feature. "Why should July 1 be the sanctimonious date set aside by Paramount officials to stop producing gang features?" Samuelson asked: "If gang pictures are no good after July 1 they were no good before."

Devil's Invention

Samuelson told of an offer made by "The Will Hays outfit" for a merger which was declined despite "the fav rable terms." He urged members to buy as much as possible from Columbia and Universal and advised care in contract making. The percentage guarantee, he called the invention of the devil, and predicted that the independent theatre owner would turn out the only solvent agency in the picture industry.

Despite pleas to unite as a means of gaining improved conditions, the Jersey organization voted favorably on a motion to continue affiliation with the Allied States association.

A rather gloomy picture was painted of the season ahead. Sidney E. Samuelson, Newton, was reelected pres.; E. T. Kelly, Palisades, 1st v. p.; I. A. Hirschblood, Toms River, 2d v. p.; Irving Dolinger, Irvington, sec.; Frank L. Warren, Princeton, treas.

"Adventure" at Rivoli

"Forbidden Adventure" will come into the Rivoli, New York, July 2, if not sooner, nosing out "Night Angel," present tenant.

"Forbidden Adventure" (Par), kid picture, is the new title for "Newly Rich," but may still be changed.

Held Over 3rd Week at Roxy, New York

ORIGINALLY BOOKED FOR 1 WEEK

The Original

KING, KING AND KING

"BILLBOARD" said: "King, King and King, those three excellent dancers, originators of the rhythm style of stepping, stop the show cold with their fast and dexterous pedalistics."

OUR TRADE MARK

Fanchon & Marco
HERMAN CITRON
RKO
BLONDELL & MACK

DANCING TO THE KING'S TASTE

Thanks to Leon Leonidoff and Phil Bloom

SYLVIA and CLEMENCE

Now Playing Publix Theatres

THIS WEEK, TIVOLI, CHICAGO

NEXT WEEK, FISHER, DETROIT

Direction: Charles Hogan, William Morris Office

More 1st Runs for Hip

With RKO out of the Globe, New York, its Hippodrome is likely to get more first runs than it has lately.

RKO has been using up nearly everything between the Globe and Mayfair, latter its show window for Broadway.

Fire Deadwood Quick So Survivors Will Smile, Is FWC Order

Los Angeles, June 22.

Fox-West Coast doesn't want any reduction in operating costs or staffs to affect the atmosphere of its theatres and is informing managers that no air of gloom should enter the door along with economy.

Orders are to get whatever firing that is to be done accomplished immediately so that the employees remaining can feel secure and not have the worry of bouncing on their minds.

TROUBLE OVER SUNDAY OPENING IN N. J. TOWN

Newark, N. J., June 22.

Warner Brothers got into an argument with the officials of Kearny over Sunday opening. The Kearny Council voted that the Lincoln and Regent might open Sundays during the summer provided 20% of their gross was turned over to the Central Service Bureau. WB claimed that its Hudson was not allowed to join in this agreement but the officials say that the Hudson refused on the ground the deduction was confiscatory.

WB ordered manager Reed to open the Hudson Sunday which he did. He was arrested for violating the Sunday law and the house closed with the patrons given tickets admitting to any performance.

Frank A. Rainey, citizen of Kearny, made complaint against the Regent and Lincoln, but the police refused to accept the complaint. Rainey said he would push it.

When Reed came up for trial WB's lawyers asked to have the case postponed, which was done.

Under Warners' settlement with the Kearny police the Hudson will be open Sundays for the summer and pay the same to charity as the others for the privilege. WB maintains the whole trouble was due to a misunderstanding. It had agreed with the central charitable society which was arranging this Sunday opening for the summer, to help those suffering to pay the 25%, but the name of the Hudson was inadvertently not turned over to the police as on the list.

Some one has evidently distorted the facts somewhere, but the case against Reed will be dropped and he won't have to go to jail after all.

ALL OR NONE, SHUT ON SUNDAY IN WICHITA

Wichita, June 22.

Wichita theatres will close on Sunday after July 5 in compliance with notice to E. C. Rhoden, division manager of Fox West Coast Theatres in Kansas City, from George L. Adams, Sedgwick County attorney. If they do, the Greater Wichita Association demands that other business firms and institutions in Wichita and Sedgwick County that are violating the state Sunday labor law, close also on that day.

Complaints naming 95 general violators of this blue law have been filed with the county attorney. List of complaints ranges from selling a candy bar to moving a truck load of furniture.

The association officials have asked that the county attorney take the same procedure in these alleged violation cases that he has taken in the complaints filed against the theatres.

They declare it is not their wish that a strict "blue-law Sunday" be observed but that, if the state law is made to cover Sunday shows it should also, in justice, be enforced for other activities.

Stench Bomber Sentenced

Akron, O., June 22.

First local conviction for stench bombing a theatre was recorded this week as Municipal Judge Gordon Davies imposed a sentence of six months in the county jail with a fine of $50 and costs against Edward Whitemore, 19, of Akron.

The youth was held for the police by an usher in a downtown theatre. He was prosecuted under a newly adopted city ordinance.

Several Akron theatres have been victim to stench bombing in recent months.

Mixed Yiddish Bill

Tri-lingual programs comprising film, vaude and legit on grind go into the Prospect, Bronx, starting Monday (22). Idea is for the vaude to be partly Yiddish and partly English, dramatic skit of about an hour, in Yiddish, and a feature film in some foreign language, probably German.

Prospect was previously a Yiddish legit. A 50c. top weekdays, with 75c. week end.

BOOTH LAD AVERTS PANIC

Nashua, N. H., June 22.

Melvin Riley, projectionist, averted a panic among 1,000 persons in the Park theatre when he closed all doors and openings in the booth, grabbed a fire extinguisher and put out a fire.

Someone in the theatre yelled "fire," but attaches directed the people through the six exits. Shortly after the excitement began seats again were occupied and the show resumed.

Big Films on Double Bills If Exhib Pays High Rental Asked

Contrary to inner reports that distributors with road-show or other expensive pictures would attempt to get accounts to guarantee that they will not be exhibited as half of double-feature bills, distribs will rely on heavy rentals to automatically avoid this.

In that case the stigma of dual-oilling would not affect sufficiently to worry the distributor.

Another angle expressed is that of intra-industry difficulties through refusing accounts pictures unless it was agreed the exhibitor play them singly, with distribs saying the exhib has the right to dual bill any picture desired as long as the prescribed rental is paid.

May Lose Cameo

RKO may get its Cameo theatre, on 42nd street, off its hands within a few weeks through leasing it to a foreign film company for a long term. Tobis, German, is negotiating for the house on a percentage basis.

Cameo has long been a headache to RKO, with its small seating capacity. Attempt has been made to keep foreign and arty films in the house with insufficient product of that quality available.

Dinner to Swartout

Schenectady, June 22.

John Swartout, this city, newly appointed manager of the Griswold theatre, Troy, formerly at the Strand here, was tendered a farewell dinner Thursday night.

Prominent citizens and theatrical forces well represented among the 100 at the dinner.

THE FOUR MULLEN SISTERS

MONICA - MARY - KATHLEEN - IMELDA

Featured in Frank Cambria Unit "THE LITTLE REVUE"

WEEK, JUNE 26, PARAMOUNT, NEW YORK

We express our deep appreciation to HARRY SANTLEY, of the Wm. Morris Agency, who has booked the MULLEN FAMILY for years. To ABE SAMUELS, who made possible our BROADWAY debut at the ROXY, and to DAVE RINGLE, our personal arranger.

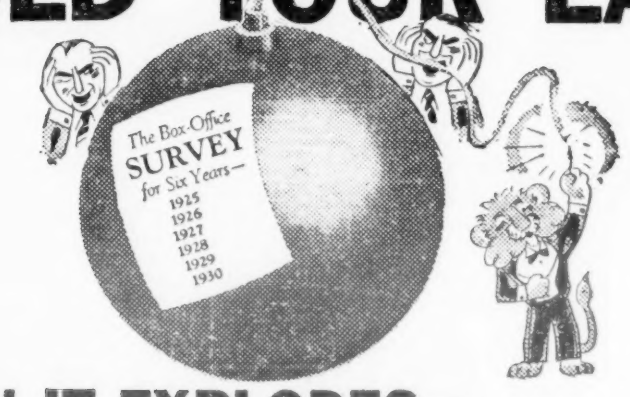
POPS AND JOVY

"The WONDERS of the Dancing Age"

NOW PLAYING PARAMOUNT-PUBLIX THEATRES

Products of WHITMAN SISTERS

HOLD YOUR EARS!



WHEN IT EXPLODES—

it will influence the buying of product for next season more than any other single factor—Get ready for fireworks.

WHILE THE REST OF THE industry shined up the adjectives for a new season — Metro-Goldwyn-Mayer got busy digging up facts!

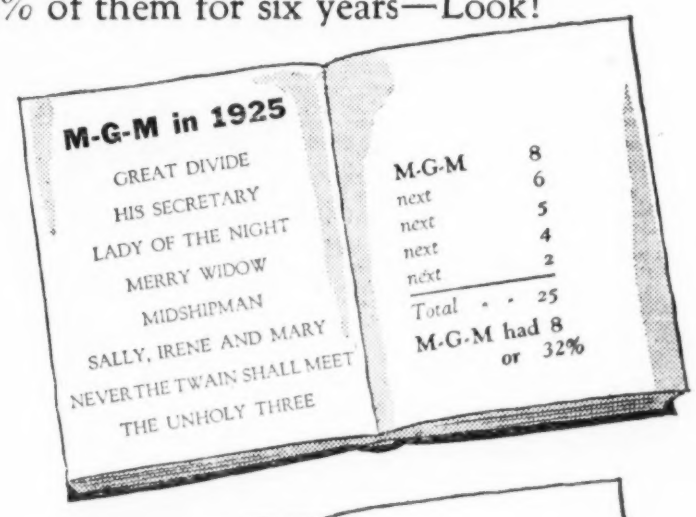
WE KICKED OUT THE Dictionary — When you've got facts you don't need the hooey of words, words, words, all tricked up in Announcement Book colors!

M-G-M IS THE ONE AND ONLY COMPANY that says to you: "Let the Box-Office Figures Talk for us!"

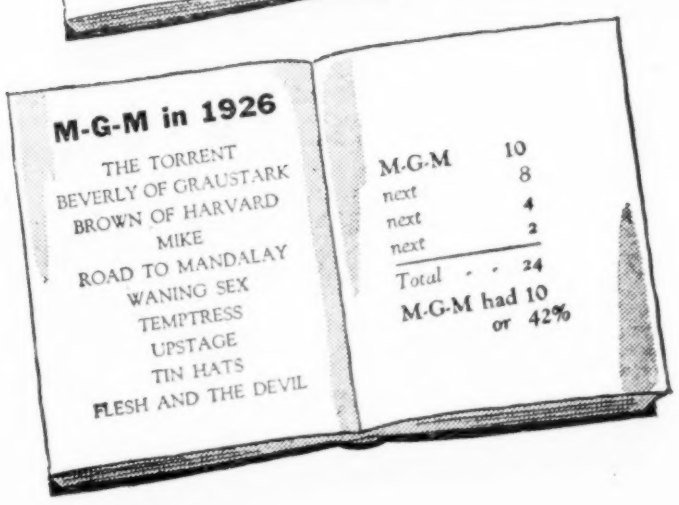
SO WE DUSTED OFF THE records of six years—and we'll tell you the results in a bomb-shell

WHEN YOU THINK OF 1931-32, remember this: An impartial survey covering the receipts in 1,000 theatres shows that Business on M-G-M pictures averaged so much better than all pictures of other companies that there is no comparison!

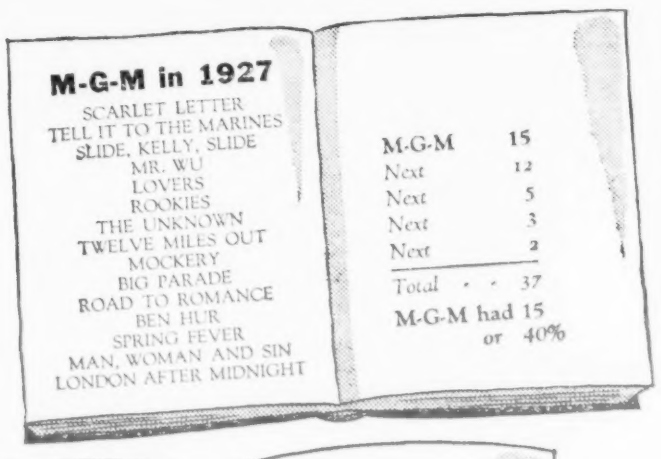
AND WHEN IT COMES solely to outstanding hits—we've had 35% of them for six years—Look!



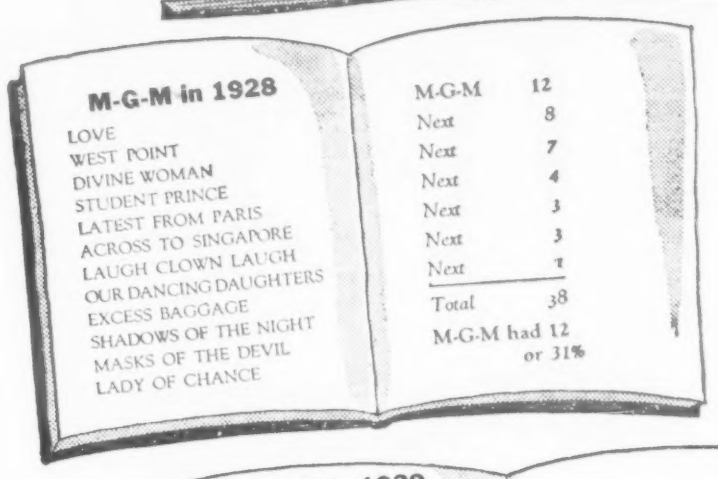
M-G-M in 1925	
GREAT DIVIDE	M-G-M 8
HIS SECRETARY	next 6
LADY OF THE NIGHT	next 5
MERRY WIDOW	next 4
MIDSHIPMAN	next 2
SALLY, IRENE AND MARY	Total . . 25
NEVER THE TWAIN SHALL MEET	M-G-M had 8 or 32%
THE UNHOLY THREE	



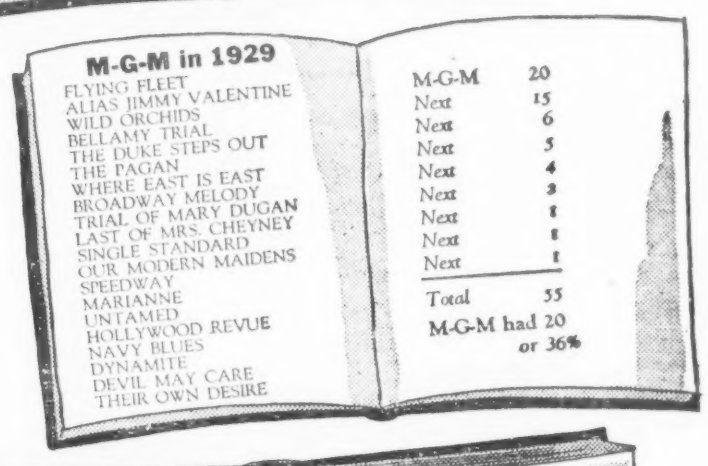
M-G-M in 1926	
THE TORRENT	M-G-M 10
BEVERLY OF GRAUSTARK	8
BROWN OF HARVARD	next 4
MIKE	next 2
ROAD TO MANDALAY	Total . . 24
WANING SEX	M-G-M had 10 or 42%
TEMPTRESS	
UPSTAGE	
TIN HATS	
FLESH AND THE DEVIL	



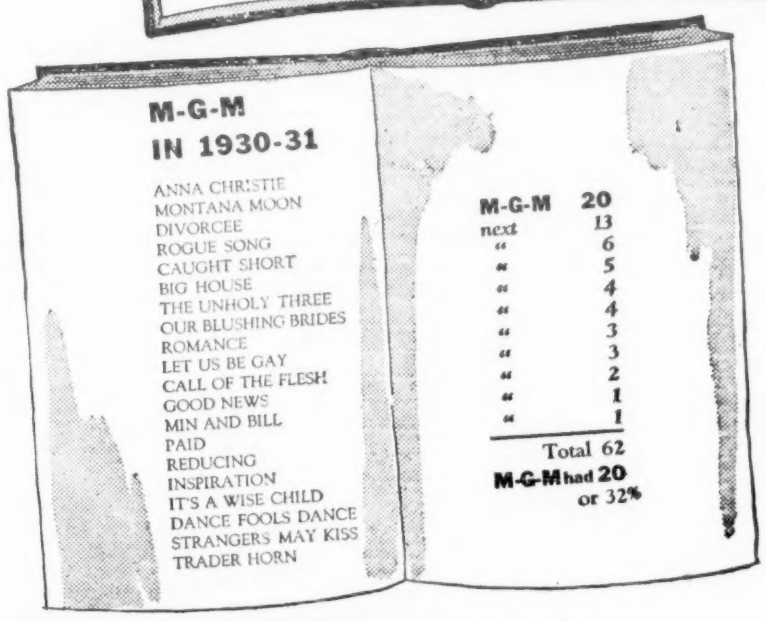
M-G-M in 1927	
SCARLET LETTER	M-G-M 15
TELL IT TO THE MARINES	Next 12
SLIDE, KELLY, SLIDE	Next 5
MR. WU	Next 3
LOVERS	Next 2
ROOKIES	Total . . 37
THE UNKNOWN	M-G-M had 15 or 40%
TWELVE MILES OUT	
MOCKERY	
BIG PARADE	
ROAD TO ROMANCE	
BEN HUR	
SPRING FEVER	
MAN, WOMAN AND SIN	
LONDON AFTER MIDNIGHT	



M-G-M in 1928	
LOVE	M-G-M 12
WEST POINT	Next 8
DIVINE WOMAN	Next 7
STUDENT PRINCE	Next 4
LATEST FROM PARIS	Next 3
ACROSS TO SINGAPORE	Next 3
LAUGH CLOWN LAUGH	Next 1
OUR DANCING DAUGHTERS	Total 38
EXCESS BAGGAGE	M-G-M had 12 or 31%
SHADOWS OF THE NIGHT	
MASKS OF THE DEVIL	
LADY OF CHANCE	



M-G-M in 1929	
FLYING FLEET	M-G-M 20
ALIAS JIMMY VALENTINE	Next 15
WILD ORCHIDS	Next 6
BELLAMY TRIAL	Next 5
THE DUKE STEPS OUT	Next 4
THE PAGAN	Next 3
WHERE EAST IS EAST	Next 1
BROADWAY MELODY	Next 1
TRIAL OF MARY DUGAN	Next 1
LAST OF MRS. CHEYNEY	Total 55
SINGLE STANDARD	M-G-M had 20 or 36%
OUR MODERN MAIDENS	
SPEEDWAY	
MARIANNE	
UNTAMED	
HOLLYWOOD REVUE	
NAVY BLUES	
DYNAMITE	
DEVIL MAY CARE	
THEIR OWN DESIRE	



M-G-M IN 1930-31	
ANNA CHRISTIE	M-G-M 20
MONTANA MOON	next 13
DIVORCEE	" 6
ROGUE SONG	" 5
CAUGHT SHORT	" 4
BIG HOUSE	" 4
THE UNHOLY THREE	" 3
OUR BLUSHING BRIDES	" 3
ROMANCE	" 2
LET US BE GAY	" 1
CALL OF THE FLESH	" 1
GOOD NEWS	Total 62
MIN AND BILL	M-G-M had 20 or 32%
PAID	
REDUCING	
INSPIRATION	
IT'S A WISE CHILD	
DANCE FOOLS DANCE	
STRANGERS MAY KISS	
TRADER HORN	

THIS SEASON'S NOT OVER YET!

Among other hits, released since the above was compiled—The Secret Six (Wallace Beery) Shipmates (Robert Montgomery) Laughing Sinners (Joan Crawford) and now the new talkie of the industry, Norma Shearer in "A Free Soul".

WEAR IT *next season and* REST EASY!

The Crowning Glory of METRO-GOLDWYN-MAYER (May 7th)

Indie, with Only Double Bill in Providence, Doing Best B. O. Trade

Providence, June 22.

Providence showmen are wrestling with a problem that has got the local film situation tied up.

Altogether too much elasticity in programs in the last few months has put the theatrical business here in a tough spot, local exhibitors admit, but what to do to rectify the situation is another story. There are plenty of suggestions, but not one good enough to suit the bunch here.

Grosses in general have been chopped in two and no one blames it on the depression. Some months ago theatre men began juggling with programs. Adding one week, cutting another and what not. Then one of the indies got sore and since then has been playing twin-feature bills every week with the result he is getting twice as much business as the other houses week after week.

One theatre attempted to meet issue by switching programs three times in one week. The crowds took this slant wrong. They kept away, figuring that the pictures were pulled out because they were bad.

Another theatre put on stage attractions for a time besides a full-length feature, sound news, cartoon and a couple of comedy shorts. Proved expensive and failed to work for the house. So out.

Meanwhile the indie was educating the public with a duo bill. Word of mouth kept his show as the best in town.

Now one or two exhibtors are suggesting a huddle. Programs on a whole here should be stabilized. But the indie insists on the twin features. The others say no, it can't be done, but the indie stands pat. He has a long-term contract with a couple of producers that will assure him of pictures for quite a spell.

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Chicago—810 South Wabash Ave
Los Angeles—1922 S. Vermont Ave.

EDDIE PEABODY
NOW PLAYING
PLAZA THEATRE
London, England

Col's Summer Releases

With all of its current (1930-'31) product completed in addition to "Pagan Lady," first for release on the new season, Columbia has three more to release over the summer.

They are "Arizona" (Laura LaPlante), going out the end of this month; "Fifty Fathoms" (Jack Holt), early in July and "Miracle Woman" (Barbara Stanwyck) topping, also in July.

"Pagan Lady," from Lenore Ulric's play, is set to lead the season's program, probably first week in August.

In addition to that Col is putting "Dirigible" on general release also in August.

MEET THE WIFE

(Continued from page 19)

in the lesser daily changes here and elsewhere. Those theatres trying to spread it for a longer stay will have something to worry about despite what attractive qualities some of the cast names may be deemed to possess.

Picture's outstanding asset is Laura LaPlante's appearance and performance. Also favoring it is some pretty fair work from the Messrs. Cody, Myers and Allister, plus more eye appeal in Joan Marsh and a good looking production background. But the director, Pearce, has poured it all into the pan and withdrawn a very stringy rarebit. The stretching carries to an extra and unnecessary 1,000 feet. Hence, what might have been able to pay a three-day visit has had its various stays curtailed by 48 hours.

Miss LaPlante has, or made, the opportunity to wear plenty of clothes. She looks delectable all the way and does exceedingly well with a mild "Dulcy." For those who don't know "Dulc," she was a dumb and rattle-brained wife introduced to the legit stage by Lynne Fontanne, lo, these many years ago. Here Miss LaPlante is confronted with the problem of a supposedly dead husband, who returns and has an inclination to hang around, plus a second better half who would like to find an out. The boys get together and solve the bigamy knot to their own satisfaction. The secondary film has the younger sister tied in between a newspaper reporter and a silly fop Englishman.

Lew Cody is sufficiently suave as the returned husband, becomes a famed author, and Harry Myers probes what he can from the disgruntled and distracted No. 2. Claud Allister, over-directed as the Britisher, and William Janney is flameless as the sister's choice. Latter still looks as if he could do something but lacks any semblance of a spark in this film. Miss Marsh, now with Metro, is mostly a matter for the eyes. She's not yet positive on dialog.

Given this lineup of personnel and a script of some farce basis, it figures to have had a chance to evolve into a fair feature. But Pearce has undermined everything by too much padding. Result is a demand upon audience patience which would snap in the better grade houses were this picture to play to them. A slow moving and mostly dull comedy which might have been a highly geared farce. Its best chance for laughs is before juveniles of from 10 to fifteen and before that type of clientele which styles these antics as "comical."

But that LaPlante girl. Why in such as this? *Sid.*

Some Detroit Indies Are Asking Questions About Allied States

Detroit, June 22.

Detroit Exhibitors Club has been formed locally with 56 members. Although formed as a social club it seems to be endeavoring to find out what's wrong with Allied States. With about 50 of Dec's members also of the Allied group it is expected an endeavor will be made to put the present leaders of Allied on the spot.

Understood that various members of the local Exhibitors Club attended an Allied board meeting held June 17 at which many charges were made. At the same time it is understood the members of the Allied board who also were either directors or stockholders of Coop were asked to resign from the Allied directorate.

The charges were received, it is understood, with a reply to be framed at the next meeting of the board to be held July 1.

It is understood there is a lot of dissatisfaction with the regime of H. M. Richey, who has been g. m. of Allied for years.

It was also charged that Coop. Theatre Service Corp., company formed for profit and which used Allied money to get started, according to report, is inimical to the best interests of all the Allied members.

Another claim was made that unless Allied takes steps to curtail, or eliminate Coop., that Coop. will eventually eliminate Allied.

LAST BOHEMIAN

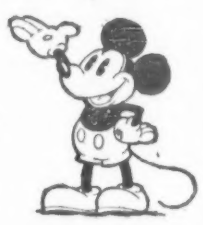
(CZECH MADE)
(Dialog and Songs)

Prague, June 11.

This is the A. B. Film Atelier (Senor Electra film company) dialog film, based on the comic story, "The Good Soldier, Sveyk," by Hasek, and shown on continental stages. Film, full of melodramatic and highly amusing comic pictures, contains native Czech types, folksongs and picturesque Praque quarters, beer gardens and Boheme night spots. It should do well over here, but where else can it play?

Picture supposedly presents the life story of Hasek, his activities as a journalist and publisher, teacher of French, his arrest while addressing public gatherings, his call to the colors, and his highly amusing experiences as a soldier in the Austrian army are revealed as in his book.

Sasa Rasilov plays the Czech character and Jan Richter does well in support.

"When You Say It Is Up to the Disney
Mickey Mouse
Standard There Is Nothing Left to Be Said"
Writes the Motion Picture Daily

"AINT THAT SUMPIN?"
Asks MICKEY MOUSE

GARY COOPER
Paramount Pictures

Here it is!

RCA PHOTOPHONE
All A.C. Operated
Special Size Equipment for
500 SEAT THEATRES

$1600.00
Lease Price

RCA PHOTOPHONE SPECIAL SIZE EQUIPMENT for theatres of 500 SEATING CAPACITY and under is now ready! Designed and built to meet the requirements of the smallest theatres . . . compact . . . simple in operation and offered at a price that makes it the salvation of hundreds of houses that heretofore have remained dark or unprofitable with silent pictures or with unsatisfactory sound equipment.

COMPLETE A-C OPERATION

No Batteries . . . No Motor Generators . . . Direct Connection with the A-C Power Line . . . making operation extremely simple. Built for small projection rooms.

DESIGNED FOR SMALL THEATRES

Adapted to Simplex, Powers and Kaplan Projectors, operates with 110 volt, 60 cycle and 50 cycle, and 115 volt, D-C Power supply. (Powers and D-C equipments at a slightly higher cost.)

AN ENGINEERING TRIUMPH!

At Last! The small theatre is given the same opportunity as the super de-luxe house. With confidence the small theatre owner can proudly advertise his RCA PHOTOPHONE SPECIAL SIZE EQUIPMENT, knowing that the box-office attractions of the major studios will be presented with the fidelity of tone and perfection that characterizes RCA PHOTOPHONE performance.

$100.00 DOWN,
$25.00 A WEEK!

On the Lease plan, this RCA PHOTOPHONE SPECIAL SIZE EQUIPMENT may be installed on deferred payments as low as $25.00 per week which includes lease and finance charges, insurance and REGULAR SERVICE during the payment term. *It takes but a very few extra admissions to pay for it and deliver a profit from the first day of operation.*

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SOUND EQUIPMENT

Contentment Reigns for Patients of NVA San—Committees Appointed

Saranac, June 22.

Contentment reigns once more in the NVA sanitarium here. Reorganization during the past few weeks by Dr. Edgar Mayer who is in complete charge of the institution has brought fine results among the patients, according to their own statements.

Dr. Mayer, when taking charge asked the patients, mostly former vaude actors, to appoint their own committees which they have done. A house committee is composed of Happy Benway, Harry English and Catherine Vogelle, whose duties are to hear all complaints from patients. This house committee after functioning for a week, appointed other committees.

Reception committee is Harry English, Dan Astella, George Harmon, Kitty Flynn and Xela Edwards. Committee on entertainment has George Harmon, Lawrence McCarthy, Bobby Hatz, Constance Reeves and Toni Temple. Library directors are Alice Carman and Millie Jasper. The House Fund is operated by Bobby Hatz, Dan Astella, with Edith Cohen as sec and treas. Good Cheer committee is the largest in membership, having Happy Benway, Dick Moore, Eddie Voss, Millie Jasper, Dick Kuni, Frisco Devere, Chris Hagedorn, Alma Montague and Fred Bachman.

The other three committees are one man affairs: Mail-newspapers, Dick Kuni; Garden and Lawn, Jack Lewis; vocational department, Vernon Lawrence.

Keeping Occupied

These various committees are striving to get every patient in the place interested in something. Many are now taking up X-ray work. Some are studying laboratory methods while others are going in for vocational ideas such as leather tooling and making silver novelties.

The San, as the actors dub it, had previously so bad a reputation for hardness or harshness that its membership was very small. Many patients tried to get rooms by themselves downtown if they could afford them to get away from dizzy regulations prevailing before Dr. Mayer assumed command. This impression spread even to New York and caused some sick performers to steer shy of this place, preferring attention elsewhere.

Holbrook Staging

William Holbrook has landed Carroll's "Vanities" as his first major dance staging job. His only other legit staging assignment was the Lambs Club show a few years ago.

Holbrook's new line will take him out of vaudeville.

WEBB BEATS FREEMAN 3 AND 2 IN PLAYOFF

Roy Webb is the new RKO golf champ and keeps the cup until the circuit's next tournament at Westchester Sept. 25-26. Webb trimmed Charlie Freeman 3 and 2 in their tournament playoff at North Hills, Douglaston, L. I., Friday (19). They had finished in a tie the previous week in the 18-hole final at Westchester.

The RKO neck-and-neckers picked the L. I. course because it offered less resistance than the original tournament layout. At the finish of their Westchester match Freeman and Webb's golf bags were dragging.

Fred Delorio Is Held in Saranac Over Vet's Death

Saranac, N. Y., June 22.

Fred DeIorio, 20, college student, musician and entertainer, is held in the Saranac jail pending completion of the coroner's inquest and verdict over the killing of William Kiernan, war veteran.

According to DeIorio's story, he was eating in a local cafe when Kiernan, whom he claims was drinking, began ridiculing his ability as a singer. DeIorio left the cafe with Kiernan following him and continuing the riding. DeIorio says he pushed the man away from him and that Kiernan stumbled, falling backwards, his head striking the curbstone.

Kiernan died on the way to the hospital.

DeIorio has appeared as an entertainer in roadhouses in this locality, also in local shows. He is well liked here and considered a very nice boy.

Leo O. Coupe and Paul Matt, Utica lawyers, are here, being retained to represent DeIorio.

Act's 2-Show Jam

Collette Sisters, who opened with the Ziegfed "Follies" in Pittsburgh, are slightly jammed through an alleged prior contract with Earl Carroll.

Carroll has notified the sister team to report for "Vanities" rehearsals in August, under terms of their contract with him. If the Carroll agreement is upheld, the Collettes will be forced out of the "Follies."

ZELDA SANTLEY SAVES P.A. FROM DROWNING

Venice, Calif., June 22.

Zelda Santley vaude mimic now playing for Fanchon & Marco in California, turned heroine last week when she saved Frank Brown, publicity man, from drowning.

Miss Santley and party were bathing at Venice when Brown swam out too far, was seized with cramps and cried for help. Miss Santley, a fine swimmer, swam out and dragged him to shore.

Both she and Brown were taken to a local hospital where Brown was treated for submersion and Miss Santley for shock.

Englishman's Rebuke On 'Command' Satire As Done at Palace

A cable to New York last week signed George Black of General Theatres, which operates the Palladium, London, and other British variety houses, criticized Al Trahan for the burlesque on a "command performance" in which the American comedian played at the RKO Palace, New York, the week before.

Black's message advised:

"Your burlesque on Royal Command Performance adversely commented upon in all papers on this side. I consider it in bad taste and will adversely attack status of all American artists appearing in this country. Advise you withdraw it immediately."

To which Trahan replied:

"Astounded and deeply regret adverse comment Palace theatre, New York, performance. Absolutely no reference made to your beloved majesties in afterpiece. Only comment in my own turn was it was a great honor and privilege to have appeared before them. Feel you have been misinformed on entire situation. Personally had Palace management invite British consul-general to opening. Appreciate too greatly wonderful opportunity you made possible in privileging me to perform before their majesties to jeopardize my career with you or the British public by participating in a performance in the least disparaging to your King and Queen."

Trahan spent the winter playing abroad. He opened in a show in London, thereafter playing vaudeville there and on the Continent. He was the American act of those then in London to be chosen for the British rulers' command variety show, an annual benefit. Among English professionals, that is a great honor.

No Offense

The American vaudevillian scored the hit of the command show, with this information carried and commented upon by all London newspapers and spread through the U. S.

His first date back in the States was the Palace, where he played his own turn and later appeared in an afterpiece at the finish of the bill. In this afterpiece also were George Jessel, Frances Williams, Rex Weber of Wilton and Weber, and Trahan's partner, Yukona Cameron. It was staged by the theatre

(Continued on page 62)

Geo. Voelk's Football

Chicago, June 22.

George Voelk, formerly and for over 15 years in vaudeville as Lang and Voelk, but now out of the business, created a small riot in the State-Lake building Thursday afternoon. He trailed his wife up to Julie Nehauser's beauty shop, and although temporarily restrained in an impulse to wrestle with his wife, he returned some moments later. Finding the beauty parlor locked against him he used his boot to kick in the glass door.

At that point the gendarmes bore Voelk off. Later he promised to be good, and was released in chastened mood.

Loew's Lets Out 25

Loew's let out 25 people in its New York office with two weeks' pay, Saturday (20).

List included Elliott Foreman, general publicity man for Loew's in Queens.

About a 12% reduction in each department.

Idle Hoofers and Actors are Vainly Hoping to Get Work in Vaudeville

Vaudeville is overcrowded with actors to an extent never before recorded. Every booking office and agency in New York, major or independent, is daily swamped with idle performers.

Hoofers predominate with novelty and nondescript acts a close second. Comedy turns are much in the minority. Acrobats are too, especially the old style acro offerings. Some of the new school of comedy knockabout acros are around. Flash dancing acts are on every booker's doorstep.

Hundreds of acts, including thousands of performers, are chasing the booking office rainbow. According to the bookers few will ever get anywhere in the vaude field for various reasons. Many are new faces without experience trying to crash a field more difficult now than ever. Some are trying to palm off old acts worn out through long usage. Others just aren't the new vaudeville idea.

Packs Back Home

The great crush of these acts, some used just often enough to give them new life, have dropped salaries. Competition is tough among them and a job is a job. Many know nothing of vaudeville's background and what a crucible it has gone through. Many have no background themselves. Just there and waiting. It is the old gag of better than doing something else, while back home the folks still call them actors.

Even in the past of vaudevil' when many circuits were operating and there were nearly 200 independent weeks additionally playing acts, there were not the number of vaude turns around New York is now harboring, according to the agents.

RKO SLOWS ADVANCE DOUGH FOR OPENINGS

RKO is having more than its share of difficulties regarding railroad fares advanced to acts from New York to opening points. The matter of money advances for tickets is to be threshed out by execs.

Custom in past years has been to either advance money or tickets to acts holding contracts but with no means of paying their own way. These advances were later deducted after the act opened. Habit was okay in the past because not very many acts took advantage of the service, but today it's become quite a problem.

Agents are being called in now for an additional okay on the acts. The practice will not stop, but a more rigid rule is to govern the matter in future.

Searle Still on Bail Over That Accidental Shooting

During a reported investigation into the police handling of the case, William Searle, of Angus and Searle, remains in $500 bail pending a hearing June 25 in Special Sessions, New York. He accidentally discharged a blank cartridge in the eye of his brother, Doc Searle, during their act at the Audubon theatre two weeks ago.

Searle was held on a charge of violating the Sullivan Act, having a revolver permit but none for cartridges. The injured brother was discharged from the hospital after a week, the danger of loss of sight having passed.

It was said the arresting officer was backstage when the accident occurred and this is a point involved in the investigation.

The Searles are twins and are married to twins, the Angus Sisters. The four are in the act.

Ft. Wayne RKO Staff Takes Cottage for Ushers

Fort Wayne, June 22.

Tom Ward, head of Emboyd (RKO) service staff, is to be in charge of a cottage at Tri-Lakes which the circuit's city management has rented for the 25 RKO ushers this summer.

All ushers get two weeks' vacation this year with only food to buy at the nearby resort.

HAL SHERMAN DELAYED, BUT WEDS WHILE A.W.L.

After postponement, caused by Hal Sherman still having a previous wife, the vaudeville comic and Helen Shenkeim, formerly a steno in the William Morris office, were to wed today (Tuesday) in Syracuse, N. Y.

Following RKO granting Sherman's request for a three-day leave, it was learned that the first Mrs. Sherman would continue as such until the decree became final two days later.

Sherman joined the RKO bill in Syracuse Saturday (20).

Many Prominents Mourn Poor Joe Enveea's Exposure Passing Out

State and nation are today mourning the death of Big Boy Enveea, who passed out in a state of coma in New York the last of May. The passing was very quiet, with only 400 relatives at the bedside. The others knowing he left no insurance or anything else failed to arrive or got lost in the subway.

Good old Joe Enveea, as hangers-on and those looking for the flip of a quick touch used to call him, was really not old in years when he died. He was only 15. There won't be a will, as he left nothing, having been a lavish spender (of other people's dough) while he lived.

Many prominent show folk were astounded when routed out of bed at 11:30 this morning to be informed of Big Joe's passing. They were not so surprised at his death as at a reporter's nerve in pulling them out of bed so early. However, they were annoyed into giving out statements regarding their old pal:

Harry Mountford: I said fifteen years ago that the punk was anaemic and wouldn't live long.

Charley Freeman: I still don't see how it will help cut the nut on those intacts. You can say for me that wine and beer might help.

Al and Belle Dow: Humm, humm, humm, wouldja like to take a walk?

From Exposure

Pat Casey: If you arrest me for his murder, you'll arrest an innocent man. I was playing golf in California when it happened. He died from exposure.

Fally Markus: Nothing you can say or do will induce me to go back into the agency business.

NVA Transfer Co: Now we've got the name to ourselves.

Otto Acrobat: Next time I hope we get a place where we can keep our hats on. I like those kinda places. They're restful.

Lambs and Friars: That old gag of things going in threes is out this time. We met the sheriff and he's looking for re-election.

Three actors: (1st) Aw nuts. (2d) Who's got a break-in date? (3d) I see by your rag that stooges is out. Yeah, it did sound like stoolies.

Dummy Ducked Dues

Ventriloquist's Dummy (locked in a trunk in the NVA storeroom for years): I'm eight years old and never paid my dues.

Union Railroad Men: If his passing means the death of those cute trunk labels, we're for it.

House Managers: What will we do with those NVA rooms now? Add them to the stage crew's suite or give the acts a break with another dressing room?

Tired Actors, No Preparation, Carbolics RKO Hour in Chicago

Chicago, June 22.

Local RKO weekly broadcast over WENR, with the talent mostly recruited from the local Palace bill, has been shelved ostensibly only for the summer. Struggle of recent weeks to acceptably put over this exploitation angle was called off with Saturday's (20) program.

RKO in New York up to five weeks ago had furnished Chicago, Cincinnati and Cleveland with continuities covering each vaude unit's ether performance. When the latter two towns at the same time dropped the weekly air show for the summer, the continuities were discontinued.

In the meantime WENR sold the Sunday evening half hour it had originally alloted gratis to RKO and shifted the program to 6 p. m. Saturday. Opening Palace bill usually winds up around 2 o'clock Saturday afternoon. That allowed the circuit's boys putting on the ether program four hours in which to work out the bits with the acts, write a continuity and get the acts over to the studio for a rehearsal with the station's orchestra. Rush job and scramble met with admittedly indifferent results all around.

Typical Example

Two weeks ago it was found there wasn't anybody on the current Palace bill with material adaptable for broadcast, with the exception of Lupe Velez. And she had a clause in her contract exempting her from mike appearances. Predicament resulted in a last minute rush around for talent. Circuit's booking office came to the rescue with several pick-ups. Nevertheless almost half of the afternoon's air program was given up to exploitation copy reading as a time filler.

Meanwhile practically everyone in RKO, particularly the actors, is relieved by the discontinuance of the radio feature. This proved through the period of its operation one prolonged headache for everyone with little friendliness between NBC and RKO in the matter. NBC squawked to New York and [illegible] tained jurisdiction over all Palace acts. Prior to dropping the Saturday midnight show at the local Palace the radio broadcast constituted six shows on the opening day for actors who had arrived in Chicago at 7 a. m. after a Pullman jump from Cincinnati.

With weary actors resenting what they considered a hardship and with practically no time for proper rehearsals the WENR broadcasts were almost from the start deemed of dubious publicity value. Indeed many of the programs were so bad that it was felt they would have an adverse effect rather than otherwise on the Palace.

Yates' Franchise Cancelled After RKO Execs Juggled 2 Mos.-Agent Protested

RKO's intention to issue a combination agent-producer franchise to Irving Yates has been dropped, with Yates' status remaining as formerly, producer only. He will continue to book his vaudeville productions through his regular RKO agent, Charlie Morrison.

Another combination franchise for a producer, Irving Tishman, stands. This is through the entrance of Sam Tishman, the former RKO booker, into the agency field. His brother Irving has been the producing partner of Jimmy O'Neal. The Tishman & O'Neal firm now disbands nominally, with Irving Tishman as an agent with his brother, and O'Neal, the producer, for and booking his acts through that office.

When RKO announced it would franchise Yates and permit him to book directly his own acts at a saving of commission and others he might represent as an agent, it brought a protest from Morrison and from the other non-franchised independent vaudeville producers.

That occurred about two months ago. Since then Yates continually declared he'd prefer not to have a franchise and would rather continue booking through Morrison. But for a reason known only to the RKO officials, the matter was juggled around.

Morrison has been representing Yates' acts with Keith's and RKO for the past seven or eight years, and for the past two years has contracted with Yates to book all of the latter's act there. He contended much of his agency's effort and time have been devoted to Yates' acts among others, and that franchising Yates would be a means of suddenly depriving the Morrison agency of a source of material and business on which it spent considerable effort in building up.

When first considering a franchise for Yates, Charlie Freeman, the RKO booking office head, declared Yates rated one on his record as a prolific producer of moderate-priced flash acts. Another reported reason was that Freeman didn't consider it necessary for Yates to continue selling through an agent and that a franchise for the producer might effect a saving for the RKO circuit on the price of his acts. This was disputed and proved unlikely.

Associated with Morrison in that agency is Jess Freeman, brother of the RKO booking head. Jess Freeman also represented several Yates acts personally besides all Tishman & O'Neal productions in the past.

Morrison's Protest

Morrison complained to Charlie Freeman and was advised the Yates franchise would stand. The agent then went direct to Hiram S. Brown with his protest. Brown turned the case over to his assistant, James Turner. From that point the juggling passed from Turner to Charlie Freeman and back during the two months that elapsed before settling the simple question. The RKO circuit heads were regarded to have wasted more money in execs' time than either Yates or Morrison or both will make in the next two years on producing and booking acts.

City Court Decides Contract Is Illegal if Calling for Sunday Work

Invoking the blue laws of the New York State penal code relative to Sunday labor, Judge Wendel, sitting in the City Court of Manhattan, Monday (22), rendered a decision in the case of Catherine Ann Healy, a performer, against Harry J. Conley, vaude actor, that practically nullifies all contracts between parties which may be made in contemplation of work by either party on Sunday.

Such contracts calling for a full seven days working week were declared illegal as Judge Wendel dismissed Miss Healy's suit on those specific grounds. The sections in the penal code invoked here are Sec. 263 and 2152 which prohibit labor on Sunday in New York State.

The decision while made in New York City is apparently on the basis that if such contracts executed in New York are made for labor outside of New York the contract so made is still n. g. as the court doesn't presume to judge on states outside New York

Conley was represented by Attorney Julius Kendler. He brought this phase of the contract before the court that resulted in the dismissal of Miss Healy's complaint.

She was suing on an alleged contract made with Healy around June 25, 1927, by which Miss Healy was to perform in his act at a weekly salary of $100. Miss Healy claimed she was guaranteed a 30-35-week under the terms of the contract but was let out after rehearsing for her role and didn't even get started. She asked for $3,000. She was to start work under the contract on Aug. 21, 1927.

An appeal is looked for.

An Open Letter from

JEROME MANN

To His Mother:

Dear Mom:

Great news. My representative, **Bernard Burke** of the **Jack Curtis** office, just phoned and said that Charles Freeman saw my act yesterday and immediately routed me in a RKO Intact, opening at the Kenmore, Brooklyn, June 27; then the Madison and Chester, and then out of town for 50 weeks. Will also be featured in the headline act, "Anatole Friedland's Affairs of 1931." Enclosed find new picture of me. Love from your son. (Remember?)

JERRY.

P.S.—Watch for my ad on the route page every week. J.

BLONDELL & MACK ATTRACTIONS

BOMBY AND HIS RADIO GANG

Henry J. Kelly
June 20, 86th St. (1st half)

TRACY and VINETTE

SAM SHEPARD PRESENTS THE **5 Hot Shots**
June 20, Lowell and Auburn

FANCHON & MARCO Presents

ZELDA SANTLEY

Headlining "VACATION DAYS" Idea

Personal Direction HARRY FENTELL

SECOND BIG WEEK

WILLIE AND EUGENE

HOWARD

RKO PALACE New York

THIS WEEK, JUNE 20

Thanks for the many kind offers which we could not accept owing to our engagement in the forthcoming George White's "Scandals."

Reduced Salaries Cut and Lay-Off Wks. for RKO Unit Acts Next Season

RKO with intact show weekly budgets set at not more than $2,700 entailing reduced salaries for actors this coming season, will further reduce the acts' incomes by retaining the cut weeks as last season, with possibly one more week added to that classification.

The booking department reports that acts so far interviewed regarding the new lower offers are not raising any great objection. A few are still holding out for their last season's money, and a small number of acts have asked for increases on proffered routes with RKO.

The general all around cutting of salaries on RKO when decided by Charley Freeman a few weeks ago, brought comment from actors and others interested in the idea. It was the opinion among them that if Freeman retained the cut weeks and reduced acts' salaries also, he would run into difficulties. Most figured that acts would not accept cuts two ways. Idea of cutting down weekly overhead by the stage talent met with the same objections on the street as usual.

Necessary Cuts

With the retention of the 6½ weeks of 25% cuts on top of the reductions in salaries it is a question as to how long before RKO will run into snags dickering with actors. Although most of the pruning has been done with acts usually collecting from $700 up, still many below that figure have been offered less. The $1,000 class acts when taken down to $750 do not feel the pinch like the turn brought from $400 to $300. RKO states that many acts, regardless of the saving movement on their part at present, have been very much overpaid and should have been cut long ago.

The retention of the 6½ cut weeks is justified by RKO on the basis that the cut houses are losing propositions and otherwise they would have to discontinue vaude. They state that the houses probably will never pay but will be retained as spokes in the wheel in order to round out a season.

2½ Weeks' Layoff

The RKO intact route of next season as far as plans are set at present will have around 29 weeks, with 2½ weeks' layoff scattered between travel and discrepancies of opening dates. Acts will receive 22½ weeks of full salary after accepting the first cut and 6½ weeks of 25% cuts. The 2½ weeks of layoff is a total loss.

This does not include the eastern RKO time not playing the intact units. These bookers can buy acts for whatever price they settle upon, as long as staying within their budgets.

CRANDALL OF WASH. TALKS OF COMEBACK

Washington, June 22.

Harry Crandall, who built up a chain of motion picture theatres bearing his name in Washington, D. C., and then sold out to Warner Brothers, is now about to stage a return, according to his own announcement.

Crandall expects to build a $500,000 picture theatre on fashionable Connecticut avenue, north of the White House. His plans are contingent upon the District of Columbia commissioners re-zoning the property. The proposed theatre would seat 2,500 people—ranking it next to the Fox—in capacity.

Buster West Sailing

Buster West opens in Monte Carlo Aug. 1. In order to catch the boat, after finishing his present RKO time in Toronto, he must motor to New York.

West closes in Toronto on a Friday and his sailing is set for the next day from New York. There is no train out after his show. Hence the motor or plane ride.

LONDON OPENINGS

Fred Sanborn opens July 27 at the Palladium, London, on the same bill as McLellan and Sarah.

JOE LAURIE'S SIZE GOT HIM PINCHED, TOO

Joe Laurie's "relatives" caused him plenty of grief and trouble during his date at the RKO Albee, Brooklyn, last week. Laurie's closing line is where he invites the audience to visit his home at 332 West 46th street.

As he stepped off the Albee stage three huskies of the Childrens' Society were waiting in Joe's dressing room. Laurie thought they were three invited guests. But they placed Frankie Finn of New Haven, under arrest.

William Sanford, acting manager of the Albee, and Laurie accompanied the officers and the boy to the Poplar Street police station.

The desk lieutenant, after hearing the charge of the society's agent that Finn is under age and appearing on a public stage without a permit, paroled the boy in the custody of his mother.

Sanford and Laurie, who figured their duty had ended, started to leave the station but were told to step up to the rail. The lieutenant, looking at Laurie, figured the Childrens' Society had made another mistake and had brought in an additional minor relative appearing in his act. Laurie was also placed under arrest and held in $500 bail for employing a minor, with Sanford likewise.

Commissioner Peter J. McGuinness arrived at the station, furnishing bail.

In court Finn was held in $500 bail for trial in the Childrens' Court July 7; Sanford and Laurie for July 6.

Capt. Must Scram

Hollywood, June 22.

His period in the United States having expired, Capt. Willie Moss had to return to Germany just when he was all set for a Fanchon & Marco berth in "Carnival" Idea. The captain, German aviator, does a trick bicycle act.

"Carnival" Idea will be produced in St. Louis by LeRoy Prinz.

FRED ALLEN SAILING

Fred Allen sails for Europe tomorrow (24) for a vacation.

He will return in time to go on the road with "Three's a Crowd."

N. Y. NVA Club Matter Awaits Court; Cal. Actors Approached, Uninterested

CANTOR CHILLS ON THAT "FRIEND OF THE ACTOR"

Hollywood, June 22.

Eddie Cantor, past president of the NVA, is another who razzes Henry Chesterfield's attitude and opines that the self-styled "friend of the actor" is more concerned with the $300 a week salary he was getting as secretary of the club. Says Eddie: "You know $300 is a lotta dough, especially to a guy who was worth 80 bucks on the stage."

Cantor, when he accepted the NVA presidency, went over all the books and states that all E. F. Albee ever contributed to the NVA didn't total $100 in the years Albee took the bows as the mentor of the NVA.

Cantor, now that he is an authority on economics, as witness his forthcoming "Yoo, Hoo, Prosperity!" book, observes that the actors have other things to worry about; they don't need a clubhouse to lay-off and around in; what they need is a club to make 'em get out and get some work.

That Singer Title

Joint Complaint Bureau of the V. M. A. has notified its theatre members that the title of Singer's Royal Midget Band is an infringement on the original Singer's Midgets and in the billing might tend to misrepresent. This necessitates a name change for the act on the major circuits.

Leo Singer owns the original midget turn and title. The owner of the other is also named Singer, but not related.

ROGERS' 11 MONTHS

Roy Rogers sails for Europe July 11 to play 11 months of vaudeville. He starts in London.

Route arranged by the William Morris office.

Status of the NVA Club matter remains unchanged for the week. A meeting was held between attorneys for the actor and manager factions last week with nothing reported occurring.

It was said that at the meeting all in attendance agreed not to discuss the affair on the outside. Later the same day the meeting was generally talked of by the actors and others at the NVA clubhouse on 46th street, and a report was circulated on Broadway that the actor group headed by Henry Chesterfield would come out on the long end.

That any settlement in that or another way is likely outside of court was held improbable by Pat Casey, for the managers. They have decided to let the matter rest with the court. Meanwhile the case is under a two-week postponement in New York Supreme Court.

The managers are reported as still convinced that if relinquishing the NVA funds and direction to the small group of protesting NVA Club guests, the financial and directorial obligation, without funds, will only be tossed back to them in a year or so, anyway.

Los Angeles, June 22.

After Henry Chesterfield besought Harry English, in charge of the local NVA branch, to personally seek out a specific group of ex-vaudevillians here, all the artists approached expressed total indifference as to the fate of the ornate clubhouse which some of them have never entered.

Working vaudevillians in pictures out here, or those who are more or less taking things easy in semi-retirement, are equally lukewarm in their interest. If they haven't their own immediate problems, with many pointing to the flop of the Bank of Hollywood and the Guaranty Bldg. & Loan as economic proof that they have other things to worry about, they are decisive in their antipathy to the Chesterfield faction.

Among the most salient deficiencies of the NVA, aside from the

(Continued on page 63)

FRANK
LIBUSE
The COLONEL of AMERICAN "NUTS"
BRAND NEW IN THE EAST
NOW WEDNESDAY THURSDAY FRIDAY RKO 86 ST. NEW YORK
SAILING SOON FOR EUROPE

SENATOR MURPHY
IS SAILING JUNE 25---ILE DE FRANCE
To Open at the PALLADIUM, LONDON, July 6
Dir.: WM. MORRIS—EDDIE MEYERS
Campaign Speech by DARBY AARONSON

NARO LOCKFORD
RETURN ENGAGEMENT THIS WEEK (JUNE 20), RKO PALACE, NEW YORK
ORIGINATOR OF THE BURLESQUE QUARTETTE ADAGIO
Direction LEONARD ROMM—HARRY ROMM Office

FORD--MARSHALL AND JONES
THREE BLACK ACES
NOW RKO PALACE, CHICAGO
Vaudeville Direction: MILES INGALS—JACK CURTIS OFFICE
Week June 27, RKO Palace, Cleveland
Paramount-Publix Direction: NAN ELLIOTT—WM. MORRIS OFFICE

Lack of Break-in Spots Troublesome To Acts—Tryout Bits While Working

Matter of break-in houses for new acts and material has become so acute among vaude performers they have resorted to the new angle of trying out new bits, songs and pieces of business while out playing regular dates for RKO. The new stuff is broken in, one at a time, slipped into the old act in spots without attracting undue attention. Finally set, the bits are either put in the trunks for the following season or replace the present playing turn.

It is well known house managers on the road look upon this practice as okay. It has turned out to be a life saver for many turns who knew they had to replace the old act with a new one and looked ahead to no places to break it in.

Unless the RKO operating department decides to set aside at least three or four cold break-in weeks for acts to put on new acts, the pratcice will continue by actors breaking them in while getting paid to deliver their standard act.

The break-in question is the most troublesome one before performers. They have to resort to all sorts of tactics to enable them to show RKO eventually a completely set turn.

The fellow who is not routed over RKO is practically out of luck. He does not have the chance to break in while playing and in many cases cannot get the oil can dates, due to all sorts of finageling upon the indie bookers and actors' parts. There are many good scripts and standard performers laying around at present due to this situation of lack of a place to put it into proper condition.

Brighton's Vaude Bill May Tour Shore Resorts

Lyons & Lyons may tour its vaude bill opening Monday (29) at the Brighton theatre, Coney Island, over the shore resorts as far as it can travel for the summer. The agency has booked in the show at 65/35, with a guarantee of $7,000.

On the bill are Jim Barton, Frances Williams, Ann Pennington, Jack Osterman, Ritz Brothers, 16 Albertina Rasch Girls, and the 3 RRR's. It's said that all but Barton and the smaller turns are working under a cut. Barton is reported playing on percentage.

L&L is interested in the Texas Guinan Revue, with the Shuberts also in on it. The show in cabaret style will play the Bayes Roof. If over there, it may be taken out next season on a one-nighter route under Shubert bookings from coast to coast.

Radio Kids as Act

New vaude act is being framed by Arthur Paul, Eli Betterman and Duke Sherman.

All three are under 17 and have done radio work.

Benson Replaces Delmar As RKO Club Booker

Jules Delmar is out as head of RKO's club booking department. Edgar Benson goes in. The latter hails from Chicago and formerly operated the largest club business in the west.

Delmar, at that time an agent, went into the RKO club bureau last year as successor to Alf T. Wilton. It is likely he'll return to the agency business.

Morris Commission Claim Disputed by Three Slates

The William Morris office has started suit against the three Slate Brothers to collect commissions alleged due it for booking the trio over a Publix route last season.

The Slates deny owing Morris the commission, stating they did not sign any Publix contracts, only playing two weeks of the total claimed by Morris. Slates declare all confirmations and talk regarding the Publix thing were made verbally and mostly on the phone. They left the Publix tour around Nov. 15, after playing Brooklyn and Jersey City and opened in the Hammerstein "Ballyhoo" show in Philadelphia.

Jules Kendler is attorney for the act.

'No Release' Point Saves Commission for Jackson

Commission from the booking of Harrison and Elmo, blackface team, at RKO has been awarded to Billy Jackson, of the Max Gordon office, following arbitration by the booking office. Bill Mack also sought the commish.

Jackson claimed he had been representing the act on the RKO floor for six months. The William Morris office has the turn under an exclusive management contract but turned the act over to Mack for RKO placement.

Mack contended he was the official agent through Morris, authorization, but Jackson's claim that no release had been secured from him, and that he was still the act's RKO rep, was upheld.

Howards for B'klyn Met

Loew booking department has secured Willie and Eugene Howard for the Metropolitan theatre, Brooklyn, week of June 27. Neville Fleeson and Louise Groody play Loew's State, New York, the same week.

Daisy and Violet Hilton, Siamese Twins, open at the Metropolitan week of July 4. The Howards played the RKO Palace, New York, last week.

HUDSON'S, N. Y., VAUDE

Playhouse theatre, at Hudson, N. Y., will open June 28 with five acts of vaude and pictures. Theatre has been closed for remodeling.

Vaude will be played the last half only until September, when six acts each split will be used.

MINSTRELS ON PIER

Dan Fitch has gone to Atlantic City to produce Fitch's Minstrels at the Pier.

Fitch at one time had a minstrel troupe on the road.

Lucille Page's Revue Chance

Hollywood, June 22.

Lucille Page, dancer who has been working coast presentation houses, is spotted for the next "Vanities" by Bill Perlberg.

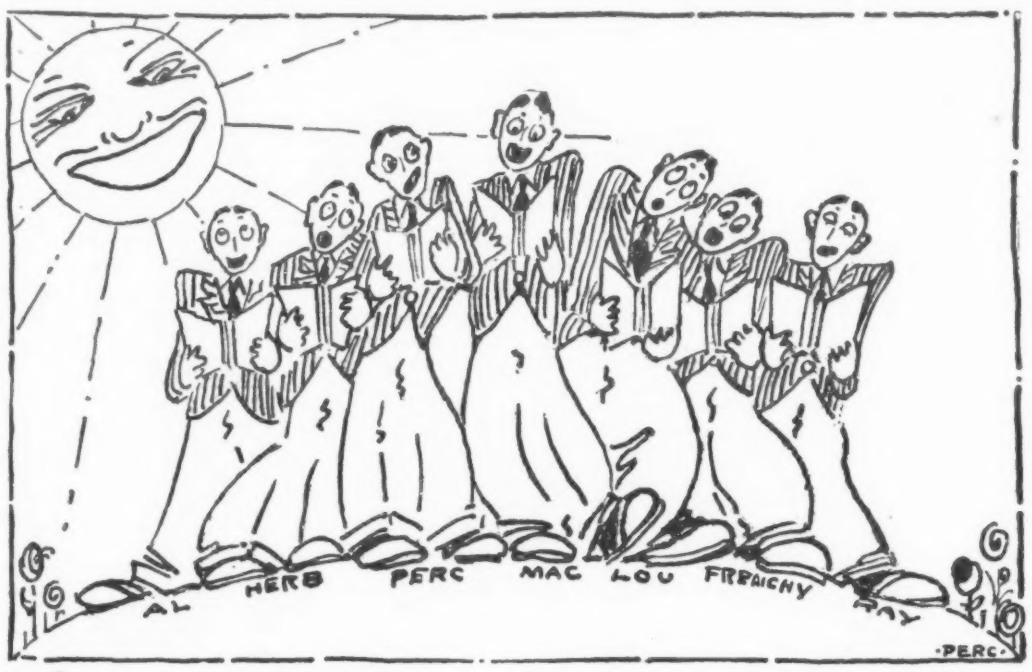
Her first show.

RKO WILL ONLY BOOK 4 WKS. IN ADVANCE

For the summer, and possibly indefinitely after that, RKO will discontinue booking acts for its intact units more than four weeks in advance. Up to now spots have been issued more than six months ahead. Only exceptions will be unusual or especially desired turns.

Circuit has found that the booking of acts more than four weeks ahead has often resulted in deals that later appeared not so favorable. Advance bookings have frequently clogged the books and left no open spots for acts which became suddenly available and were considered more desirable than turns already under contract.

New method will allow more freedom on the road show book, it is figured.



CALIFORNIA COLLEGIANS
"THE SEVEN BLUNDERS OF THE WORLD"
LATE FEATURES OF
"FIFTY MILLION FRENCHMEN" CLUB RICHMOND
"THREE'S A CROWD" DAFFYDIL CLUB
AND
LES AMBASSADEURS, PARIS
THIS WEEK (JUNE 20)
R-K-O PALACE, NEW YORK
AND WILL TOUR NEXT SEASON WITH "THREE'S A CROWD"
Direction WEEDEN-SCHULTZ AGENCY

WILLIAM DEMAREST
Playing a Command Performance for His Majesty
AL CAPONE
in Chicago This Week

THE "ENQUIRER"
Cincinnati, O.
June 15, 1931
"WILLIAM DEMAREST plays hideous music on a 'cello, looks glum, gets thrown out of pretty girls' dressing rooms.
"With WILLIAM DEMAREST is ESTELLE COLLETTE. The two enter for what appears to be a conventional violoncello duet, but which turns out to be a wild collection of nonsense. Veteran troupers are the DEMAREST-COLLETTE pair, and always adept at dealing out the laughs. You are sure to like them."

Signed with
Earl Carroll "Vanities"

TRIXIE FRIGANZA
GOLDEN GATE, SAN FRANCISCO, CALIF.
CHAS. H. ALLEN, Personal Mgr.

DAVE GENARO
HEADLINING
June 26, Vancouver, B. C.
PLAYING RKO CIRCUIT Direction: HARRY FITZGERALD BOOKED SOLID UNTIL FEB., 1932

DE VITO and DENNY with DOT STEVENS
Spare No Expense to Produce Laughs for RKO

JUST RETURNED FROM EUROPE
BOB, BOB AND BOBBIE
This Week (June 20), R-K-O PALACE, NEW York
RETURN ENGAGEMENT
Direction LEWIS MOSELY—LEE STEWART OFFICE
Thanks to BOOKERS and MANAGERS

GEORGE BEATTY
THIS WEEK (JUNE 20), R-K-O PALACE, NEW YORK
R-K-O Direction PHIL OFFIN
Thanks to R-K-O BOOKERS and MANAGERS

Friars Stand 'Em Up for Another Big Entertaining Frolic Sunday

The Friars have never fallen down with their Frolics, and when Sunday night they put over another hit, that was something. Holding in a line of standees (that extended down the side lines) and most of the seat holders at the New Amsterdam, until 12:20 Monday morning of the most torried June week-end on record, the show spoke for itself.

George M. Cohan was the Frolicker. Within two weeks he routined a corking show, one which had little or no dead moments. Laughter throughout the evening It was a crowd that wanted to forget the squawks of hard times.

The minstrel first part had a great array of wit, a line-up that no club has been able to match heretofore and now. Intermission came at 10:10 and thereafter the show was a succession of clicks. Cohan was on three or four times, wrote special lyrics and brought his son, Georgie, of Georgetown U, to the stage for the first time.

Jimmy Walker in a box was spotlighted. He arose to say that he was happy to have lived to see in action the third generation of the greatest of theatrical families. A few minutes later Cohan and Cohan appeared. The youngster did exceptionally well. He hoofed a bit to show pop that he could do "the two steps you do." There was a clever father and son lyric, indicating how like they are and ending with: "The only difference, it appears, is the difference of 35 years." There was kidding about the senior Cohan's partners in other Frolics, particularly Willie Collier and Sam H. Harris.

Cohan introduced the composers in the pianolog interlude, one of the show's most notable presentations. The Friars leader said that the club had brought together the first "piano bugs" 21 years ago, the innovation then making the Frolics famous. Irving Berlin, George Gershwin, Walter Donaldson, Milton Ager, Gus Edwards, Harry Warren and Harry Ruby were at the grands.

Maurice Chevalier was not on the program, but had promised, and appeared. Chevalier said he is sailing home next week and was happee that his last stage appearance was for the Friars. He kidded about being imitated here and gave his idea of how Rudy Vallee, Willie Howard and Al Jolson imitated him. As a double surprise he brought forth the huge prize fighting wop, Primo Carnera, who did a bit with the Frenchman.

The after intermission opener brought out a battery of cartoonists, introduced by one of their own, Joe Cunningham, the humorist, who belies his looks. In the act were Rube Goldberg, Harry Hershfield, Tom McNamara, Milt Gross, Jeff Macamer. Each quickly sketched a familiar funny, then on each board was a letter spelling out the word Friars. The artists then turned the letters into sketches. Macamer made an I into a keyhole and marked it Walter Winchell.

Back From Hollywood

Joe Frisco went on as an added turn when a programed strip number was scr tched. Just as well, for the same bunch were on doing "Hoofing It Back From Hollywood." The boys were dolled up with canes, dickeys and some sort of rompers who parted at the wrong places, almost creating a panic out front. Frisco said he had danced in the "Follies" when Ziegfeld had a piece of it. A wise crack for sure.

Phil Baker and Jack Benny with accordian, fidde and kidding were a cinch. King, King and King were a revelation as a hoofing trio. Ted Healy was introduced by Lew Holtz as the "Abraham Lincoln of the stooges" and Ted brought forth his newest, the monk that is now in "Crazy Quilt." Skins Miller and Buck Mack made them laugh by doing a banana tree number with effects. Another bit by Chas. Cannefa and Chas. DeHaven was supposed to be merged, but the two were separate.

Minstrels

"Flag-Waving Days," a Cohan satirical lyric about the musical comedy style popularized by him 20 years ago, opened the minstrel first part. Interlocutors and endmen of name followed in rapid succession. Hershfield on one end was introduced as the new secretary of the Friars. Asked if he had done any work in that job yet, he said he immediately wrote a letter, starting it: "Dear Sheriff." Joe Laurie, Jr., refused to tell any gags, claiming the columnists would immediately grab them. A howl when Bert Hanlon in the center told Laurie to "climb up on the chair and set down." Walter Winchell as interlocutor was referred to by endmen Benny and Baker as Sobol and Skolsky. Walter when asked if he knew "Dracula," parried by asking: "Oh, the fellow who looks like Hellinger?"

Other interlocutors and end-men were Bert Hanlon, James J. Corbett, Charles King, Henry Dunn, Bert Wheeler, Jay C. Flippen and Al Trahan. In that section of the show George Givot panicked them with an imitation of Harry Richman and Rome and Dunn put over something excellent in "The River and Me."

The afterpiece, "The New Dean," was the finale kidding bit when cheers were supposed to go to George Jessel, who now has that post, but were switched to Willie and Eugene Howard (Willie said he was the Howard brothers); Holtz, Laurie, Sam H. Harris, Frisco and other names, all of whom appeared.

No doubt the Friars have boosted their average with the public with this show.

F&M and Butterfield

Detroit, June 22.

After an absence of almost two years, stage shows are being considered in two of the Butterfield houses. Fanchon & Marco are negotiating with W. S. Butterfield regarding stage shows in Kalamazoo and Battle Creek. If the deal goes through the units now playing the Fox here will stop in those two cities before coming to Detroit. It is understood stage shows will not be considered until fall, if at all.

Return Engagement of
FRANK
MITCHELL
and
JACK
DURANT
June 20, Granada,
Cleveland, Ohio

Irving Yates
PRODUCTIONS
Lefcourt-Alan Building
1619 Broadway
NEW YORK CITY

IRVING YATES
Takes pleasure in announcing that he is still doing business at the same old stand after an association of seven years with his
RKO Representative
CHARLES MORRISON AGENCY

Sliding Bill's Overdue Alimony—Now Adjusted

"Sliding Billy Watson" was freed in West Side Court on the charge of being a fugitive from Philadelphia. Alimony behind it. Shapiro is 52 and resides at the Hotel America.

"Sliding Billy" said he has been married 30 years and separated for almost 28 years.

Assistant District Attorney Harold Frankel read to Magistrate Farrell a telegram from the District Attorney of Philadelphia stating the matter had been adjusted and asked for the discharge of Shapiro.

Only Rosebuds on Gal One Cause of Action Voiding Burl License

Philadelphia, June 22.

License for the Trocadero, Philly burlesque house, was revoked by Mayor Mackey last week, taking effect after Saturday night's (20) performance. Reason was continued presentation of indecent shows, the Mayor stated.

Mayor Mackey acted on the report of the Board of Theatrical Control of Philadelphia, consisting of Thomas M. Love, chairman; Dr. Frederick Poole, active censor; Mrs. J. Willis Martin and J. Howard Reeber. After seeing the show they termed it the vilest and most obscene they had witnessed this year. Censors stated that one girl dancer wore nothing but rosebuds painted on her body, while others just had fig leaves. Other costumes, they alleged, were almost transparent.

It is stated the attention of the censors was called by a bible class teacher who became worried over the absence of a star pupil. It developed the youth had become a steady patron of the burlesque house, having become infatuated with one of the chorus girls. Teacher trailed his errant pupil and after seeing the show, entered a complaint.

It was intimated by the Mayor that after a lapse of time a license to operate the house might be given to a responsible person who would obey the proprieties.

10c Burlesque 8th & 42nd

Max Rudnick is planning to open a 10c. grind stand-up burlesque show at 42nd street and Eighth avenue.

Rudnick has been identified with stock burlesque around New York for years. He promoted the stock co. at the Eltinge.

Subway Tour

Harriett Hoctor, with her company of three, has accepted a summer cut and will play the RKO metropolitan houses starting June 27.

Miss Hoctor will return to the Palace before sailing for Europe.

COLLINS JOINS MORRISON

Danny Collins is leaving the Harry Fitzgerald RKO agency, transferring to the Charlie Morrison office.

Collins and Fitzgerald are brother-in-laws.

NICK BASIL'S ACT

Nick Basil, who has been making a series of shorts for RKO, has been given some New York vaude dates.

Basil opens June 27.

Marco East by Aug.

Hollywood June 22.

Mike Marco is planning to arrive in New York August 1 on his next regular trip east. He'll be there about three weeks.

Ralph Goodacre, Fanchon and Marco set designer, heads east in a few days. F. & M. has given him a leave of absence to go to Europe.

Kerrigan Retires

William V. Kerrigan, a house manager with Keith's and RKO for 15 years, and manager of the Albee, Brooklyn, since it opened seven years ago, is retiring under pension.

Herman Whitman moves from the 86th Street, New York, to replace Kerrigan at the Albee.

Male Team Separates

Jack and George have split as a vaude act.

Jack King, dancer, goes with a new Shubert show. George Johnson plans a new turn with a femme partner.

Herk, Without Minsky-Weinstock In, Sound Producers on Franchise Plan

Central May Go to Burlesque on a Grind

Grind burlesque for the Central is being promoted by Joe Hurtig, formerly of Hurtig & Seamon, with several local producers reported interested with him.

The house has been playing feature talkers. Proposed burlesque policy is reported having Lee Shubert's okay.

Plan is to play on a continuous policy.

Rain Burlesque Manna

The rain last week changed stock burlesque plans in New York and Brooklyn.

Werba's, Brooklyn, had everything set for the blowoff even to handing notices when the rain fell and biz was helped accordingly. The stock there is continuing this week with a new company opening Monday. It will stick until the heat folds it.

The 5th Ave. in New York was ready for the lock and key when business showed signs of health through the wet weather. House keeping open.

The Second Ave. company also opened poorly, but was helped by the rain. However, the co. closed last Thursday night.

Both the Eltinge and Republic were also given new life last week by the rain. One day the heat had about five rows filled at the Republic. The rain came and the house sold out.

The Apollo uptown has slumped off so much that the house will try a colored stock from this week on. If it can't break even on a low budget then the house goes dark for the summer.

Gayety, Minn., Unchanged

Chicago, June 22.

Harry D. Hirsch, manager of the Gayety, Minneapolis, denies that his house will pass to Charles Fox as part of a group of stocks being organized by the latter.

Having just completed a 36-week season Hirsch states Gayety will remain closed over the heat spell with a planned reopening under present management and policy on Aug. 15.

Foreclosure on Empire

Empire, one of Brooklyn's "refined" burlesk houses dark for several months, will probably fold for good as the result of action taken by Robert T. Whalen, mortgage holder.

He filed a foreclosure suit in Supreme Court there last week.

Papers were served on Henry Clay Miner, treasurer of the Empire Theatre Co., at his New York office.

Preliminary plans for the launching of the new Columbia burlesque circuit under I. H. Herk's direction include producers on a show franchise plan with some of the former Columbia and Mutual operators sounded by Herk on shows for next season.

A route of not less than 20 shows is being tentatively set with most of the former selective spots from the old Mutual in the lineup.

Present plans are being made by Herk without either Billy Minsky or his partner, Joe Weinstock, included. It's not certain whether any of the Minsky-Weinstock houses, which includes the Apollo in West 125th street, will be playing Columbia shows next season unless subsequent booking contracts are signed.

The New York Columbia main stand will be the Irving Place theatre, now playing stock.

Among other stands will be Brooklyn, Washington, Philadelphia, Boston, Chicago, with no certainty at this time that any house will be played as far west as Kansas City.

That Herk will stick to his plan to operate his circuit without their help or association was given further impetus last week when Minsky started lining up people for next season, hoping to get them under promise or contract so that they would not be available for Columbia.

Present activity by the Minsky-Weinstock offices away from the new Columbia also gives rise to the report the former will try to establish a circuit as opposition to Herk.

Minsky has always been a stock operator, closing shows quickly where any apparent slump hit the b. o. and also cutting salaries on the slightest provocation.

The initial skirmish between Minsky and Herk recently was on the engaging of strip women with a number already under contract to work in a Herk wheel show. Among them several who have been working for Minsky lately.

Looking for a Policy

Plans are under way to try out a new policy at the Fox Jamaica, now dark.

Stock burlesque didn't do so well and several weeks of musical tab with the Bert Smith Company as the attraction also flopped.

Sam Futeron, who was manager at the old Columbia, is cruising around for the new policy. It is not unlikely that the house will play new Columbia wheel shows next season.

Marcus Loew
BOOKING AGENCY
General Executive Offices
LOEW BUILDING
ANNEX
160 WEST 46TH ST.
BRYANT 7800 NEW YORK CITY
J. H. LUBIN
GENERAL MANAGER
MARVIN H. SCHENCK
BOOKING MANAGER

New Acts

CASTLETON, MACK and OWEN
Comedy
10 Mins.; One
State

Crack next to closer for intermediate houses of this type, including best of neighborhoods. Spotted third here, trio nearly stopped show.

Before Miss Owen, to a large extent the hit of the act, was added, Castleton and Mack did an eccentric dancing-comedy acrobatic turn much of the flavor of which is retained. While formerly a No. 2 most everywhere, with Miss Owen plus the improvement all the way around, the combination has moved out of that rating.

Some of the falls, notably a cheek flop by Miss Owen, are as surefire as they come, with value double through fact the roughness of the work extends as far with the girl as with most men doing this type of thing.

The two high and barrel-rolling bits with the girl taking part send the trio over solidly. *Char.*

COLBY, MURRY and JEANNE (6)
"Petite Revue"
Dance Flash
22 Mins.; One and Full (Special)
86th St.

Dance flash that's 100% in every direction and for any house. Heavy on talent and long on ideas, the act's a welcome example of its type, with the producers apparently having attempted to turn out something away from the conventional.

The novelty and difference of the various numbers performed quickly impresses that something along this line is what flash acts need, if to last. From the opening to the finish, everything has a diff finish.

As curtains rise audiences are fooled into believing here's another animal act, one of the girls doubling as a trainer in traditional red and black, placing little hurdles around the stage. Then a surprise, with a sister team doing a prancing, acrobatic routine over those hurdles.

They are topped by the featured dance team, who in evening clothes appear in a garden patio set, apparently warming up to each other, after a flirtation had begun. They go into a waltz, combining some adagio and acrobatic features that lend its basic beauty and grace an appealing touch of the exciting.

Next number, in one before a fantastic Bowery drop the honey of them all. Here two of the act's members double in cat uniforms, cut from patterns familiar in a film cartoon series and then Mickey Mouse himself comes on. Latter is done by a two-foot high midget, who later effectively sells a couple gags and a song and buck combo.

A lot of money in this act, but more important than that, a lot of talent and originality went into it also.

Third here on a four-actor and over big. *Char.*

ANN and MARIE CLARK (10)
Comedy and Music
15 Mins.; One and Full
Audubon

Ann and Marie Clark were doing an act around vaude in 1918 and probably earlier, but that was the last time they appear under New Acts in the file. The sisters are going in for a more pretentious vaude try with a band of 10 women. Latter obtain attention on their abbreviated attire of dress, something new in the way of costuming femme musicians.

First the musicians are shown in rather stately attire, each wearing a white wig. A flashy opening with no musical effort until after Clarks appear in "one" for an exchange of crossfire along lines established by this duo.

The Clarks are dressed in fashion, with one working straight and the other doing comedy.

Closing was the band, which played popular tunes with some song-and-dance specialties. Passably entertaining.

Audubon audiences liked both crossfire and music immensely. *Mark.*

RUTH SHERRY (1)
Songs
11 Mins.; One
Jefferson

Ruth Sherry, assisted by an unbilled pianist who delivers the slim plot of the act in dialog, landed solidly with three special numbers in a style most welcome to vaudeville. She has gobs of talent along dialect lines, doing a low Italian and Hebe both well.

A platinum blonde not hard on the eyes, she looks like a bet for developing into the spot left vacant in vaude by the passing of the singing character women.

Plot is supposedly in a divorce court, with the pianist as judge. He reads off each case and Miss Sherry plays the women in song. It's different from other singing single acts. On second here and could have encored easily, but chose a speech.

NEIL GOLDEN and HERBERT DIAMOND ENTERTAINERS (11)
Orchestra, Singing
18 Mins.; Full (Special)
State

This 10-piece combination, light on entertaining features, led by Neil Golden, whose soft voice, coming through a microphone and far from audible if lyrics are desired, comes off the air. It's primarily a commercial radio band and booked in here by the jewelry company which sponsors. Below average of stage bands, its prospects aren't too bright in vaude.

The State ordinarily picks out much better bands than this one when wanting them, and in most cases orchestras that include several specialty entertainers or sufficient entertaining features on doubling to make up for that.

This one has some entertaining angles with bandsmen doubling but that rolls off. One gag is a bit with music attempted from a hot water bottle.

Only specialty artist carried is Henri LaMotte, dancer, who clicks in an eccentric. He is without benefit of any build-up, not even getting an announcement, yet practically every number played, even as a band interlude, gets that.

Novel idea impression of how a stage band played 10 years ago but not worked up as effectively as it might have been. Closed show here to moderate results, results that hardly warranted the two encores done.

Act works ahead of a drop with a large diamond ring and miscellaneous stones around. Looks cheap and with lighting poor, attraction is not helped in that direction. *Char.*

SAUL FREED FOURSOME
With Kay and Grant
Trampoline and Dances
12 Mins.; Two and Full
Coliseum

Freed appears to be the same Sol Freed who some time ago worked with Dick Freed in a combined dancing and hand balancing act. Kay of Kay and Grant might be of the Kay, Hamlin and Kay trio of casters and bounding net workers around in '22.

The bright standout is the work of the two men on the trampoline. The smaller seems to be a boy in size, is light as a feather and makes several corking leaps to a hand-to-hand balance with his larger partner.

Two women work in the dancing routines, as also does the bigger of the men and one of them does a vocal. *Mark.*

THREE SWEETHEARTS OF RHYTHM
Dances
8 Mins.; Two
Jefferson

These three girls offer a routine of tapping with an eccentric dance tossed in by the tallest, but nothing to exemplify the "rhythm sweethearts."

They dance fairly well with their style strongly reminiscent of that being taught in the dancing schools. They strive for a bit of novelty with a number wherein each uses a chair, but it's too tame.

Just a hoofing turn. *Mark.*

PALACE

(St. Vaude)

Drawing business into the Palace on a terrifically hot afternoon like Saturday (20), cooling system or no, is plenty to ask of any top liner. This is especially so in New York, a weekend town, where many of the usual patrons of the ace vaude stand leave over Sunday.

Business light but enthusiastic. By Monday the little Mex talker star, Lupe Velez, should start to pull 'em in. Making her first Broadway and New York vaude appearance since 1929, when she did a week at the Rialto, picture house, the little Senorita stampeded the Palace crowd into liking her and at the finish of her turn left them crying for more. Doing a much shorter act than usually given at the Palace by names. Lupe turned the usually long show into one that retired a little after 4:30.

The first half of the bill showed good promise by starting off with Naro Lockford and his company, including Lilli DeMuthe, clever and very useful dancing miss. Lockford, by finishing with a funny adagio burlesque, almost tied up the proceedings. Bob, Bob and Bobbie, two smooth working club tossers and semi-wire crackers with their two dogs including "Bobbie" and one unbilled, carried the bright tempo along until near their finish when a slight drop happened. This was due to a little overlong stalling.

California Collegians, seven young men musicians essaying comedy and hoke of all descriptions, tried valiantly by speed to lift up things by the bootstraps. This aggregation is okay but just misses Palace calibre by something. In a neighborhouse, oke. The outfit being small, cannot do much musically and is smart enough to go for laughs via hoke. After all, that is their selling point. The boys trot out some funny bits, especially the day at the circus. Eliza crossing the ice pinch hitting for their exit.

George Beatty all by himself gagged rapid fire. In his discourse on timely topics he grabbed a belly laugh on a Warner's stock gag, Rudy Vallee and radio advertising programs. Beatty is likeable, with a nonchalant delivery that grows better as he progresses. With care he should fit well into the next few years' vaude picture.

Up to this point the show was anything. Miss Velez made her entrance on a solid reception and immediately went after the mob out front in a dynamic way. The folks at first did not warm up to her, even though they extended the reception. Tiny Mexican talker star worked and romped around the place until the first laugh. After that she built her first Broadway vaude appearance here into a success. There is nothing much to the first part of her turn but a Mexican song and the heel tapping dance of her nativity. The punch is in her mimicry of picture stars. The Gloria Swanson imitation brought a howl and prolonger applause. She announced the next as one of Marlene "Legs" Dietrich and said Hollywood would give her hell when she got back for saying that. This bit topped the Swanson one. She imitated Dolores Del Rio and drew her fingers across her throat showing brotherly love. Audience went for these bits with all the groceries.

Lupe pulled a show stop with the flowers coming up in huge baskets and made a garbled dialect speech asking if they would like to see her imitate Laurel and Hardy. It was mostly a prop getaway but she went through with it.

Keller Sisters and Lynch, making a long delayed return to the Palace which at one time was almost an every other weeker for them, sold close trio harmony pops in dandy style. They have moved the hill billy song into the act instead of encoring with it as they have been doing in the neighborhoods. It made a strong finish and they could have encored.

Willie and Eugene Howard on their second week a happy holdover. They have spotted some new talk up ahead for the repeat but otherwise the routine is much the same. One never tires of these two able showmen. Their talk always seems fresh and Willie's Jessel, Jolson, Cantor and Chevalier imitations are wonders. He did three before the operatic duo which took them off, but the crowd kept on smacking the palms, bringing Willie back for the Chevalier thing before they would let the boys off. The applause started up again suddenly, bringing both on with Willie doing a short clown speech.

Show closed with Six Lido Ladies which are six young acrobatic girls doing Arab tumbling, solo acro, etc. The girls are all nice looking and work well. It is one of the best closers the Palace has played in some time. *Earl.*

86TH ST.

Hot enough Saturday afternoon to drive a bathing beaut into the water.

Weather was strictly for the local Trader Horns. Most of the folks were at the beach, in the park or sitting on the kitchen stove to keep cool. A couple of million others, less fortunate, were at home and some patronized the theatres. A few of the latter occupied the front part of the 86th Street's large orchestra floor, and a well behaved, quiet crowd they were.

Nobody whacked their palms together at the annoyance of the artists; nobody demanded encores or extra work from the acts, and no babies cried. One gent's snores in the third row offered the only proof that the 86th hadn't been converted into a temporary morgue for heat victims.

Acts were equally polite. They offered nothing to make the sleepers regret they hadn't remained awake. It was one of those shows on one of those days. "White Shoulders" (Radio), the picture.

Marco Six, opening, found the weather anti-acrobatic. They'd all make good-looking life guards, and on a day like Saturday they probably wanted to.

Mary Lawlor and Al K. Hall, third and fourth on this four-acter, both breaking in new acts, seemed playing dress rehearsals. Probably unfair to judge either under prevailing conditions. The heat, the first show, etc. Henry J. Kelly sang No. 2 and the girl in support danced to his singing. This was no alarm clock either.

While the boys and girls at the 86th were slaving, the Giants were playing the Pirates at the Polo Grounds and the Dodgers were entertaining the Cubs in Brooklyn. Folks were lolling on the breakers and others who know their spots were quaffing suds in comfortable speaks.

Two-Gun Crowley was enjoying the view from a nice cool cell overlooking the Hudson. He's lucky he didn't become an actor or a reporter. *Bige.*

PALACE, CHICAGO

Chicago, June 20.

Lineup of three single names out of five, headed by Rosetta Duncan, fails to give the Palace better than just a show this week. And with the "adults only" sign hung out on the picture "Lover Come Back" (Col.) it looks like the house will have to do a lot of scrambling to get even, with the hot spell killing the week end.

As yet the Palace has had little worry, being well on the black side of the ledger so far this year. Now it's a question of playing nip and tuck over the summer and, with reasonable attractions on either stage or screen should pull through safely.

Interesting about the current vaude bill is that two of the acts are recent repeats in town. Ford, Marshall and Jones, colored dancing trio, were at the Oriental three months ago with Duke Ellington, while A. Robins, the madcap musician, played the Chicago some time ago.

William Demarest, copping second headline honors, might be classified a third repeater, inasmuch as he was here with the "Vanities" less than two months ago. Even Jack and Kay Spangler are not entirely unfamiliar here, the same act seen in one of the last vaude shows at the State Lake before it turned straight pictures about a year ago.

First show Saturday afternoon lulled a bit because of a fluctuating gait. Starting in rotation, Ford, Marshall and Jones picked up a fast tempo with some rapid fire stepping. Colored dancers may have missed that stage band background they are used to, but they are hard workers and get across.

Following this left the show in a tough spot to build, with Robins slow moving though entertaining routine. If Robins hasn't already thought of it, he might bill himself as "the man with a million props." All he misses pulling out of concealed pockets is a horse and buggy.

Full stage layout ushered in the Spanglers with another line of plain and fancy dancing, some acrobatic clowning by Jules and Clifton, and more hoofing from Red Colman. Kay Spangler's neat costumes are attractive and her control kicks and other gyrations are notable, while her brother tries to be a comedian, probably feeling that one dancer in the family is enough. Knockabout antics of Jules and Clifton helps the act materially, except for one very bad piece of business which likely was out after the first show.

All by her lonesome "Hymie" Duncan appears somewhat bewildered without her sister "Jake." But it still didn't prevent her from knocking off a good 30 minutes with a piano solo lapse by her accompanist, who is a heart flutterer for the femmes. By her own admission Rosetta is only filling in time until her sister's baby is ready to make it a three-act, which shouldn't take long for a Duncan. Meanwhile, "Topsy" is cavorting around in blackface and out, ad libbing, clowning, singing, and what have you. A clever comedienne always she is showman enough to hold any audience.

Quite a fellow this Bill Demarest and not so dumb. Having some time off, by arrangement with Earl Carroll, he digs into the trunk, dusts off the 'cello, unearths friend wife's fiddle and says let's go. After all, vaude has been nice to Demarest and Collette, and even Swedish people get sentimental sometimes. And that's the reason Demarest is closing the bill at the Palace this week, throwing in some left-handed nip-ups and right-sided pratt falls for good measure.

It was too hot Saturday afternoon to take anything seriously, anyway. *Span.*

RKO, L. A.

Los Angeles, June 19.

Another of those formula units, not especially short on talent, variety and what it takes for a well-balanced sequence, but so have many of its predecessors been endowed, with the result that it all makes for too much sameness.

Units lately have been running, No. 1, dance; No. 2, light comedian (who sometimes also m.c.'s); No. 3, comedienne, and No. 4, the wow finish act.

Here the DeToregos open with dance revuette. They do gaucho, waltz and Injun finale, with Sally Sarrant warbling sweetly in between and Joe Bradshaw doubling on the ivories and the tom-tom.

Sidney Page deuces with Petite Marie and Peggy Earle, who assist with effective comedy hoke and stepology. Page is of the fly type of juvenile comedian and would be a flyer with stronger material. The femme stooges do much to hold things up in general.

Big Tess Gardelia, yclept Aunt Jemima, does a bit too much but handles her stuff as big league as before. Joe and Pete Michon closing really got started with the acrobatic hokum. The olio introductories are oke for the space-plugging intended. Brothers registered the hit of the bill.

"Everything's Rosie" on screen; biz fair. *Abel.*

STATE

Five acts in place of usual six and not quite up to the State standard, with odd arrangement of show through use of full stage on each end. It's seldom the State doesn't have an acrobatic or gymnastic turn of some kind ordinarily to open.

Business fair at Saturday's first show, with Gloria Swanson on screen in "Indiscreet" (UA) as probable draw rather than the stage division, which has only Johnny Burke for whatever pull his old and plenty seen comedy act exerts.

Burke is spotted next to closing, following a strong comedy act in Castleton, Mack and Owen (New Acts), third. The full stagers opening and closing are Vercell Sisters, and Neil Golden and Herbert Diamond Entertainers (New Acts).

While strictly a dance flash and with flashes of its type often found inaugurating shows, the Vercells don't show to best advantage in the opening spot.

Peculiar lineup of acts and arrangement this week has another sister act, but of different type, although including dancing, No. 2. This is the Three McCann Sisters, whose harmony and dance efforts threaten the small-time stamp too much through poor material as well as ineffective salesmanship. At one point, on going into a too well-worn pop from "International Revue" (musical), in which they appeared, they stopped the orchestra, starting introductory over again.

There's no reason why the McCanns could not have opened, with Castleton, Mack and Owen second, Vercells third, Burke next to shut, and the band act on the end. This would have provided a better break all around, with both sister offerings and the two comedy turns sandwiched.

The Vercells, with their crack male chorus of six, who come close to stealing the show in ensemble and specialty work, fared nicely despite handicap of spot. Both Castleton, Mack and Owen, crack comedy act featuring falls and other comedy material, and Burke scored strong, but the trio strongest. That may mean Burke has been doing his soldier monolog so long it's getting a little out of date. The 14 minutes of straight talk, before the piano session with orchestra aiding, hasn't been changed in years.

Based entirely on merit, the trio should be following Burke as a stronger next to closer, having nearly stopped show Saturday afternoon.

Neil Golden, muted voiced radio entertainer, and his Herbert Diamond Entertainers, an 18-minute attraction which, as stage bands go, is away under average. Only one specialty artist, Henri LaMotte, whose dance scores. It's strictly an air combination and is on a Loew booking, a jewelry company sponsoring on ether. Over moderately with running time padded out of proportion to value and applause.

H-M news between feature and vaude. *Char.*

RKO UNIT

(Chester, New York)

When arrangement of the running order is made with addition of Hal Sherman in Syracuse this week, this intact should stand above average as entertainment. It had more than the normal share of comedy here and wound up fairly well despite a letdown No. 2. With Sherman present it's likely the comedy sock will be more potent.

Two girls, Brooks and Rush, were the deucer. In their performances here they looked like a new act with a good idea and just breaking in. But the files reveal them as having been caught in 1928. What that might tell is that the team hasn't progressed as it should or might have.

They enter as two scrub women with the right implements and outfits and drift into running comment on the other acts. Idea is planted, but the material and extremely slow pacing restrain it from sprouting. From the talk they go to the piano, dragging it out from under the drop. A lot of biz connected with this and all of it misses. Chorus of close harmony follows. They exhibit pleasant voices and a different sort of style and it gets them off okay. Upon returning they strip on stage to decolette. Then another song, but for some reason the singing is not half so effective under straight attire.

The Misses Brooks and Rush look nice when they're dressed nice, but there are lots of nice looking girls in vaudeville against very few who can look funny. And fun is much more effective. It's possible that they're too anxious to get into the evening gowns, but the idea which serves as a foundation is too valuable to toss away. It can be built into something much better than passable No. 2 material.

Henry Bergman, with his new lunch-counter turn, closed and did it very well. He has Jean McCoy, Harry C. Ward and Anna Kozan, latter a midget, for support, and they help considerably. This is Bergman's second new act in two years. The previous number wasn't the type that's ordinarily sloughed after one season, but perhaps Berg-

(Continued on Page 62)

PARAMOUNT, N. Y.

New York, June 19.

Stage show this week is something of a shock in revealing just how bad a unit can be. But that only goes for half the running time. Ray Bolger and Ethel Merman save it thereafter, so that any summation must tab "Collegiate Rhythm" as fair, though it will be something less than that when Miss Merman withdraws. Bolger can't hold it up all alone, and the current false start includes Vallee.

Maybe it's that Rudy, with only another week to go, is vacation-minded. Anyway, it's a very awkward comedy getaway this week, which includes the Warings' blanket-tossing of the freshman. Unit's atmosphere jibes with the screen feature, "Confessions of a Co-Ed" (Par).

Opening of the stage show is so disjointed and meaningless as to almost make the audience embarassed for the stage talent. Nothing happens at all until the Tiffany Twins get into their challenge hoofing encore. This is later topped by Bolger's burlesque on challenge dancing in general. Very funny and susceptible to elaboration any time this dancer wants to delve into the matter. A laugh idea, and the way Bolger builds it up, being a proficient hoofer himself, it would make a corking item in "one" for a revue.

Harry Gourfain is credited with the production, which includes 16 Bobby Sanford girls instead of the usual dozen. Reason for the extra four is not clear. Miss Merman, drawing a salary of $2,750, is in the closing spot for three songs, including her "Rhythm" from "Girl Crazy" as the finale for the entire troupe. Otherwise, two pops from this girl, who looked particularly well as dressed here. Questionable if she meant a dollar at the box office.

Vallee is going through a Big Three collegiate medley to wind up with the Maine song and is not doing much of anything else. Finish carries an electrical display of revolving colored columns, but what this unit will be minus Miss Merman and Vallee is anybody's guess. It looks like Bolger will be strictly on his own. Running time went 42 minutes on the stage end.

Around 14 minutes for the newsreel, including the trailer. Seven clips but no big screen.

Jesse Crawford on his usual time quota unravelling melody favorites supposedly requested by radio followers. The rep therefore included all the old standards.

Unit could toss out all the preliminaries in "one," for they're a most negligible factor. It's putting the troupe unnecessarily behind the eight ball before they even start.

Sid.

LOEW'S STATE, L. A.

Los Angeles, June 17.

Flock of talent, ace staging and a sock finish make "Hot Java" one of Fanchon & Marco's best units. Presentation was staged by Fanchon, the first show she has done in some time. She forgot nothing.

Idea is built around two Javanese settings. Both feature large figures, one a coffee girl, the other a Buddha, and like the "Trois Grande Figures," which were the basis of another unit, these too may be from the Roxy, New York, where the others originated.

Weston and Lyons, hoke comedy team; Armanda Chirot, prima donna; Noree, acrobatic dancer; Samuels Brothers, tap dancers, and Vincent Yero, dancer, are featured.

Line girls are exceptionally talented in that each does a solo in the finale. All are different brands of Oriental dances.

Three Samuels Brothers display one of the neatest military taps seen at this house. Loaded with looks, the boys came near stopping the show.

Armanda Chirot, prima, sang "Bell Song" from "Lakme," usually surefire in a picture house, no matter whether the singer or the flute player comes out ahead. In this case Miss Chirot won.

Noree's acro dance hit the high spots in flying splits. Girl also does some exceptional back kicks bringing her foot down over her shoulder for the finish.

Weston and Lyons stopped the show with some smart material albeit plenty blue in spots. Team is planted in the middle of the presentation. Miss Lyon encored with a tap dance that fell flat after the Samuels' exhibition. Vincent Yarro, announced as a Javanese, did a hula that was too hot a grind for a man.

Charles Irwin, in his last of a four-week engagement as m. c., had little to do but did his little well. Irwin, one of show business' class m. c.'s, is lost in a picture house. His best bit this week is the recitation of "Annie Laurie," which was also used by the late Clifton Crawford.

Orchestra with Lou Kosloff stuck in the pit also stuck to routine business outside of a pop overture.

"Never the Twain Shall Meet" (Metro), the feature, with Roach's first Pitts-Todd comedy, "Let's Do Things," added. Hearst news clips rounded out with the English Derby clip on the large screen getting a hand.

Call.

CHICAGO

Chicago, June 19.

With Molly Picon the stage draw and "Just a Gigolo" (MG) on the screen a deep hole was kicked into Friday's (opening day) business by the terrific heat wave that hit town the day before. And to make matters worse a pink tag dangled from the Metro picture, keeping the kids away.

It's traditional that Jewish parents don't go anywhere without their offspring. Molly Picon being essentially a Jewish comedienne and distinctive for the ace draw around Yiddish theatres, sh would certainly have enjoyed a better break from her clan if the kids weren't banned. And with the weather it was a doubly tough break for one of the cleverest young comediennes around in show business today.

Since the B. & K. production execs have requested Variety reviewers to pass up the first show Friday as a matter of fairness all around this request has aroused curiosity to see the actual difference between the first and second shows. While usually an opening performance varies a good deal from the second through cuts, polishing, etc., in this particular instance the difference was slight. Where the first frolic ran 49 minutes the second was chopped to 44 and the third probably to even less.

Considering that a spot booked show such as this, thrown together hastily, doesn't get the opportunity of breaking in and must open cold, it's a difficult task all around. Acts usually brought in from out of town arrive late, leaving little or sometimes no time except for one rehearsal. This was the case here the opening day when the stage show went on a half hour late and ran that way through the day.

Only two outside acts, away from Miss Picon, comprises the talent of the show. Fulton and Parker, standard vaude team, and a couple of colored hoofing lads known as Pops and Jovy. With Mark Fisher and the band lending the musical background it was enough. Fulton and Parker did 14 minutes in the initial spasm, too much and that ballad, conflicting with Fisher's vocalizing, was still in the second show, while several well placed gags that brought laughs were taken out, only to be put back again later.

That Pops and Jovy pair made a great showing on both performances caught, working equally as hard. For a couple of youngsters these colored kids can throw more taps and wings than a pitcher can a baseball. They supply a much needed kick in the proper spot.

Miss Picon on both shows did about 15 minutes with exactly four numbers and no return. Strangely enough the comedienne is drifting away from the strictly Yiddish personality she is. Since first appearing in vaude direct from the Jewish stage there has been quite a change in Miss Picon's style and delivery. There is an air of restraint about her Yiddish interpretations, more of a Fannie Brice type than her own. After all, a Yiddish characterziation on the stage is no different than Irish, Italian, German, et al. If Miss Picon is acting on someone's suggestion she should think it over.

Her opening number is a travesty on how the audience appears to her. The tough mugg in the front row, the sour faced critic, her neighbors, etc. A Jewish character sketch is next followed by an old number, a love song in four languages, and the closer a song study of a working girl.

Fisher and the band contribute one number in which the m. c. does nice vocalizing, as always. Of all the B. & K. band leaders Fisher leads the way in voice. He always looks neat and works in an easy, affable manner. He recently established 5,000 local performances for B. & K. Lambert ballet frisked about with three routines, best of which was a military drum parade backed by the flag and the girls in Uncle Sam uniforms, although July 4 is two weeks off.

H. Leopold Spitalny's musical direction helps the show considerably, while his overtural period earlier is appreciable. Nice effect is obtained from a bit blending into the opening of the picture with Mark Fisher singing back stage the theme title, "Just a Gigolo."

Span.

IMPERIAL, MONTREAL

Montreal, June 20.

Imperial still band-crazy, with Helen Lewis and her tootlers taking up most of the 32-minute stage presentation. Within the month this de luxer has had the Duke Ellington and Horace Heidt aggregations, with the ballet getting a rest.

Heralds in one and then the plush parting on the girl band with a leader who scores on personality, something not always there in girl band-leaders. Pleasant pop medley and Margie Green stepping out for a torch number. Megaphone number with girls down front on stools and Flo Mayo out for a trapeze number which rated applause, girl's talk helping. Another number from the band, with knee-pats and arm-drills as a finale of first half with pit band coming in for support.

Buddy Howe trailing for military taps, neck falls and a Bill Robinson on the steps. Clyde Hager on for his monolog spiel. Still using the old material but getting it over and rating laughs with his "Get away from me, boys." Band back in two in crimson and silver gowns with ermine cloaks and crowns. Nifty appearance and girls again scored with rousing military finale.

Kathleen Stokes on the organ. Horace Lapp and the pit band in an overture, newsreel and cartoon fill with feature, "The Black Camel" (Fox).

Sinclair.

CAPITOL, N. Y.

New York, June 19.

The 124 minutes allotted to "Trader Horn" here on its second Broadway date cramped the stage show style. "Revue Moderne," as the unit was tagged, suffered from the Capitol's change in routine, with the whole show apparently affected by the jam.

Kate Smith in her fourth or fifth of 10 weeks at this house had the closing spot with a pianist in a draped full stage for three songs. Her hot finisher was liked decidedly more than the preceding slow tunes, appearing to be much better suited to Miss Smith's voice and style. On the air she followed Morton Downey and she might be making a mistake in too rigidly following Downey's style. She's not a ballad singer, though doing them lately.

In the difference between the Capitol audience's reaction to the two types of numbers used by the singer is the proper gauge, Miss Smith should consider following that up, even as just a try at improvement.

Another specialty spot before the drapes in the current stage bill goes to the Condos Brothers, hoofing team, that played the Palace a few weeks ago. They're two more of the King brothers, using the family name (Condos), and they dance like members of that stepping family ought to. On a mat here and over well for two boys who work hard, show little that hasn't been seen in the mechanical dancing line and pay little and sometimes no attention to the musical accompaniment. Speed of the footwork sell them.

First item of the presentation is a "story" idea worked out by 12 of the Hale girls, a tenor doubling as announcer and a character man. "Six Little Ballet Girls," he called it, in the poetic between scene spiels, and it was about six little ballet girls and six other little girls dressed as boys. They wind up with twins each after a bedroom scene that's constructed like a Mother Goose tale.

This was pretty. A tableau coming later was handsome. Trick set with a shiny metal or tin foil covering, man in a thinker pose at the top, and a lot of ladies with snaky arms dotting the rest of the set. A girl who might have fooled the mob by suggesting she had nothing on under a lace covering did a back and forth as a starter and finished on the floor in the middle. The tenor entered for a descriptive lyric, but the meaning wasn't clear.

If the producer aimed at creating merely a good eye flash, with nothing else in mind, he accomplished his purpose. Although clearing up the story in back of it might have cleared things up and made the scenery stronger.

The two men in this, as billed but not singly identified, were Ivan Triesault and John Quinlan.

Yasha Bunchuk conducted the pit crew through a jazzed up operatic medley called "Operatic Syncopation." It was interesting as it progressed and at the finish had the blaring, heavy percussion and very unmusical ending that always delights the customers here. Yasha looked swell from the rear in a well fitting white suit, a good enough ad for his tailor.

Bige.

DENVER

Denver, June 17.

A welcome and entertaining relief from the usual run of stage shows this week. A stage show without a girl line is a novelty. Presentation consisted of four standard vaude acts.

Opener gave Denver its first taste of the circus this year, was the Flying Flemings on the trapeze.

Indian clubs and repartee are the implements used by Baker, Dove and Allen. Pit musicians were plainly nervous when the boys were juggling the 25 pound cannonball. Act is okay.

Sully and Thomas, featured, gave out a line of droll joshing, but their dancing was better received. Their radio broadcasting hit was cold here.

Norman Thomas Quintette, also featured, are worth the ace spot on any bill. Five lads with musical instruments and good clowners besides. Trap drummer nearly stole this section of the show, but the pianist ran him a close second.

Film is "A Free Soul" (M-G) and biz good at the third show opening day.

Do Newsreels Call for Regulation?

Filmdom must consider its newsreels. All the immensity of the theatre as a public forum and the vital force which films can assert in society generally is convincingly revealed in the current newsreel programs on the Trans Lux and Embassy screen on Broadway.

On the Trans Lux screen, Theodore Roosevelt, Governor of Porto Rico, and an important administration official, actually places President Hoover into renomination without party caucus or a convention background. It's done through Pathe. On the Embassy screen, Fox Movietone offers England's Premier, Ramsay MacDonald, in a speech on world peace. He speaks from the cabinet room of famous No. 10 Downing street, London. Obviously meant to impress and it does.

No sooner does the Britist statesman finish in what is probably the most effective address made through the screen than clips follow by Fox and Hearst showing various armed forces of Europe in review regalia. It's peace as against war and preparedness for war. Contrast transcends whatever entertainment the Embassy program may have been intended for or offers.

MacDonald is photographed interestingly, first away from the camera and then closer as he keeps talking. His style is effectively simple and terrifically convincing in its sincerity.

"War is a failure, not a triumph, of government," says the British statesman. "It is a waste of national wealth. So far from securing peace it defeats every influence that makes for world settlement and world agreement. It may be that the Western Hemisphere may imagine that it can keep out of a European war and it may be right. But it cannot keep out of the effects of a European war.

"When that war is over, with all its destruction of life and civilization, then there will be smokeless factories in the Western Hemisphere. There will be grain rotting in its fields because the people who were to demand labor and use the labor of America would be lying, rotting corpses under the ruins of the destroyed buildings of the cities of the East. war benefits nobody.

"But I must say this by way of warning. No one country can secure peace. Peace is an international venture."

He then goes on to ask that countries learn to trust one another so that this peace may be achieved, and argues for the Geneva meeting.

"To me," he says, "the greatest cause that a man can work for, can live for, is the cause of peace. And if I could only be assured before I go that that cause is certain of victory in the world, I should go very happy indeed and feel that there has been a magnificent contribution made to the perfection of the world."

Ludendorf, who follows, recites that the Powers planning the last war are figuring on another and worse one. He outlines how they're lined up and mentions all this as a plug for his newly-written book on the subject.

Entertainment?

Ludendorff recites in German and later gets translated by Mrs. Ludendorf in English. Maybe that's entertainment, but if it is, it needs extra definition and a spot to be decided upon by the film industry.

All kinds of European armies are shown directly after. Gen. Von Hindenburg is reviewing German soldiers, and Joseph Stalin, head man of the Soviets, is seen looking over 500,000 armed forces in the Red Square of Moscow; King Gustav of Sweden is doing a similar trick in Stockholm, and King Victor Emmanuel in Italy. To top these, Mussolini and Adolf Hitler, in their respective countries, are shown reviewing certain of their followers.

It's a conglomerous observation of Europe, local and international politics which sooner or later will demand specialized film treatment and judgment from the industry, in view of the off screen or direct comment from the principals that comes with the clips.

That's a delicate job for a modest art, but it proves films to be standing on the crest of power so far as thought influence goes. The newsreels look to be leading that way. Somewhere later it may lead to a complexed situation for the theatre world unless judged now.

More Soldiers

On the Pathe program, King George of England is also shown reviewing his Guards. The mildest of all by comparison is that one on the same program showing an American cavalry division in training on a New Mexico desert.

Neither of the current newsreel programs, which are absorbingly interesting to the serious minded, have any real humor clips.

On the Trans Lux program G. McNamee's voice is missing from certain of the "U" shots.

Each adds a link to current depression talk with clips of Heywood Broun, World-Telegram (NY) columnist on his aim to build co-operative musical and bring back the stage through the actors and for the actors by telling it to Texas Guinan. It was a meaningless shot and Tex's wisecracks in both programs to Broun completely offset Broun's well intentioned aims, if any. In one she mentioned something about suckers that even got a snicker out of Frank Gillmore, Equity chief, also shown. In the other she stated that Broun must have made some good actresses in his time, too. Everybody caught that one.

Making the depression stuff stronger, Pathe has James W. Gerard, former Ambassador to Germany, asking for a special session of Congress to consider the economic situation. The rest of the shots were mostly sport, animal and Zoo things. Each program also carried Pres. Hoover and ex-Pres. Coolidge talking at the dedication of the Harding Memorial in Marion. This was one of the best clips for both in photography and subject matter. It's the first time Mr. Coolidge is heard so effectively and good as he states that it's one of those things that always finds the right man to do the right thing in a world's crisis. Not enough in his speech to know just what he may have been referring to or to the late Pres. W. G. Harding.

Pathe shows smart showmanship in the creation of special reel departments like "Round the Town" and "Roving Reporter."

The best thing about clips on both programs showing Mayor Walker opening the new speed highway over the Manhattan Bridge is that His Honor seemingly looks better than he has been viewed in many months. Maybe it's the New York air after all.

Each also has Gov. Roosevelt of New York mentioned as next president by Mayor Curley of Boston and Col. E. M. House, advisor to the late Pres. Wilson. Looks like U. S. Sen. David I. Walsh of Massachusetts in that clip also.

Sports

The better sports shots are on the Trans Lux program principally through photography and cutting.

Paramount has Tommy Arnour winning the British Open and receiving the cup. Prince of Wales is flashed. Each of the programs records what sounds like the same off screen voice on the intercollegiate regatta at Poughkeepsie, which was won by the Navy. This evidently was shot from the observation train along the route and which probably carried its own announcer. That's not certain but sounds that way. Both also carry the monkey moving clip in the Milwaukee zoo. Trans Lux clip is by Universal.

That one at the Embassy on the "Little Show" chorines doing outdoor bowling and then rehearsing is hardly newsreel stuff, as staged. It gets offside again when two muggs butt right in on the girls in some bad photography to say it's time for rehearsal. They may have been the show's producers and shows poor showmanship.

The Embassy carries an exclusive on the Galveston beauty contest, showing "Miss Belgium," winner, in a brief talk in French and a staged clip that looked like some unneccessary outside boosting for four Hollywood harmony singers, named the Doyle Quadruplets. They sounded n.s.h.

Trans Lux goes exclusive with a shot of Ghandi in India and a corking clip of "Twenty Grand" winning the Belmont Stakes. Both have shots of the Hudson River Bridge, while Pathe shows Babe Ruth giving out baseballs to kids at the Jewish Federation hospital, N. Y.

Pathe also shows Harry Hershfield as among its "Who's Who On Broadway." Cartoonist slips in a plug for his book, "Super City" with a laugh on the end.

Each program runs to around an hour, with Embassy showing 25 clips to Trans Lux's around 35. "Where East Meets West," Magic Carpet short of the Fox series, closes the Embassy program. It's interesting although not altogether original showing Singapore sights.

Shan.

Tivoli-Toronto

Toronto, June 20.

Nothing particularly outstanding in the Canadian edition of Fox News this week. Leads with the English Derby and not as effective as Fox's work on the Kentucky event.

German style show had local femmes tittering at the frauleins' figures. Campbell next with a try-out of his racing car, then the opening of Coney Island. Fine photography got a response.

Sinclair.

Variety Bills

NEXT WEEK (JUNE 27)
THIS WEEK (JUNE 20)

Numerals in connection with bills below ind.cate opening day of show, whether full or split week

RKO

NEW YORK CITY
Palace (27)
Boyd Senter
F & J Hubert
Ann Seymour
(Others to fill)
(20)
Keller Sis & Lynch
Lupe Velez
Naro Lockford
Bob Bob & Bobbie
Calif Collegians
Ferry Corwey
2d half (1-3)
Bob Bob & Bobbie
Wong & Fumi
Wally Vernon
Teck Murdock Co
Wills & Davis
Marguerite & Gill
J'zzlips Richardson
Case Bros & Marie
2d half (24-26)
J & B Cavanaugh

ON "TOPPER"
the Heap—And I've Been Here Too
Long to Be Considered
AN ACCIDENT
So Says
EDDIE STANLEY

George Beatty
W & E Howard
Lido Ladies
Chester
1st half (27-30)
Dock Shing Tr
Wilton & Weber
(Two to fill)
2d half (1-3)
Rhapsody in Silk
Birnes & Kaye
Karyl Norman
Harry Burns
2d half (24-26)
Stanley 2
Eddie White
Ross & Bennett
Runaway 4
Coliseum
1st half (27-30)
Ruiz & Bonita
Ada Brown
Jack Usher
Zelaya
2d half (1-3)
Sally Rand
Melino & Davis
Belle Bennett Co
(One to fill)
2d half (24-26)
Jones & Lee
F & J Hubert
Billy Glason
Manny King Co
86th St.
1st half (27-30)
Sally Rand
Belle Bennett Co
(Two to fill)
2d half (1-3)
Hope Vernon
Jarvis & Harrison
John Irving Fisher
Truce Boreo Co
Sid Marion
Nick Lucas
Stanley Bros & A
Royal
1st half (27-30)
Albright's M'n'kins
Mabel Albertson
Danny Small
LePaul
Morine & Mona
Pillard & Hillard
2d half (1-3)
Barbarina & Pal
3 Dukes
Lyle Evans
Understudy
Art Henry
Rodrigo & Lila
2d half (24-26)
Davis & Pello
Bobby Rollins
Carl Freed Co
Barnes & Hill
Wally Vernon
Singers' Midget Bd
BROOKLYN, N. Y.
Albee (27)
Bernard & Henri
Kramer & Boyle
(Three to fill)
(23)
Doris Girton Co
Don Zelaya
N'wberry & Holb'k
Ch's 'Slim' Timblin
Peter Higgins

DOYLE and DONNELLY
Pantages Theatre, Hollywood
But Missing St. Regis Coffee

Hunter & Percival
Blossom Seeley Co
(Two to fill)
2d half (24-26)
Ann Pritchard
Boyd Senter
Harry J Conley
Frank Libuse
Fordham
1st half (27-30)
Yoki Japs
Frank Hamilton
Ross Wyse Co
Harriett Hoctor
2d half (1-3)
Lucas & Lillian
Jack Usher
Wilton & Weber
Lew Pollock Co
2d half (24-26)
4 Aces & Queen
J & J McKenna
Ruiz & Bonita
McLallen & Sarah
Franklin
1st half (27-30)
Case Bros & Marie
Walter Tetley
J & J McKenna
J'zzlips Richardson
Billy DeWolfe Co
Art Henry Co
2d half (1-3)
Large & Morgner
Flushing
1st half (27-30)
Lido Ladies
(Others to fill)
2d half (1-3)
Yoki Japs
Zelaya
Harriet Hoctor
(One to fill)
2d half (24-26)
Agemos
Melino & Davis
Irving Edwards
20th Century Rev
Kenmore
1st half (27-30)
Monroe & Grant
Jerome Mann
Hibbitt & Hartman
Anatole's Affairs
2d half (1-3)
Rassano
Smith Strong & L
George McClennon
Mirian Hoffman Co
2d half (24-26)
Eddie Carr
O'Neil & Manners
Bentell & Gould
Ann Seymour
Madison
1st half (27-30)
Rhapsody in Silk
Birnes & Kaye

Opening for
PUBLIX
BOB CARNEY & JEAN
SENORITA CARITA
VAN CELLO
PLACED BY
LEDDY & SMITH

Margaret Padula
Goss & Barrows
Carl Freed Co
John Irving Fisher
Vogues of 1931
2d half (24-26)
3 Kressos
Loomis & Senna
Ross & Costello
Hugh Skelly Co
Irene Ricardo
Ferry Corwey
Hippodrome (27)
A & G Falls
Perry 2 & Arris
Ray Saxe
Geo McKay Co
Roy Rogers
Adelaide Hall
Vic Oliver
Felovis
(20)
Gilbert Bros
Emory Manley Co
J Seiler & Peaches
Hal Neiman
Lew Hearn Co
Loma Worth
Wilton & Weber
4 Poles
Jefferson
1st half (27-30)
Al Libby
Jerome & Ryan
Melino & Davis
Johnny Barry Co
Harrington Sis
Jay Seiler & Wills
Irene Ricardo
Karyl Norman
Harry Burns
2d half (1-3)
Dock Shing Tr
(Others to fill)
2d half (24-26)
Berkes Floyd & S
Fields & Georgie
Chaz Chase
Seeley & Fields
AKRON, O.
Palace (27)
Joe Peanuts
Nell Kelly
Maidie & Ray
Bob Hope & Antics
(20)
Geo Tapp's Rev
John Steel
Harlemania
Stuart & Lash
Afterpiece
ALBANY, N. Y.
Keith's
1st half (27-30)
Jimmy Burchill Co
Will Aubrey
Walter Walters Co
Franklyn D'Amore
2d half (1-3)
Mary Marlowe
Andre DeVal Co
Bob Robison Co
(One to fill)
2d half (24-26)
Large & Morgner
Howard Fine & H
Christensons
Harrington Sis
ATLANTA, GA.
Keith's (27)
Gordon's Dogs
Trado Boys
Berkes & Wallace
Ardine & Tyrell
(20)
Kikutas
Millard & Marlin
Gallo & Tisen
Joe Browning
BIRM'GH'M, ALA.
Keith's (27)
Kikutas
Millard & Marlin
Gallo & Tisen
Joe Browning
(20)
Olympia Winners
Murray & Allen
J & K Lee
Mr Wu
BOSTON, MASS.
Keith's (27)
Juggling Jewels
Lytell & Vant
Roxy's Gang
Alls & Dahl
The Briants
(20)
Kitaro Japs
May Joyce
Wm Gaxton Co
Kramer & Boyle
King Braun
BUFFALO, N. Y.
Hippodrome (27)
Dance Bits
Charles Carrer
Upton & Coots
Herman Timberg
(20)
Sandy Lang Co
Foley & LaTour
Henry Santrey Or
C'D'R RAPIDS, IA.
Keith's
1st half (27-30)
Jackie Collier Sis
Maker & Redford
The Berkoffs
2d half (1-3)
Hector & Pals
Mann B'df'd & Van
Bob Murphy Co
2d half (24-26)
Bobby May
Wilton Sis
Billy Farrell Co
CHICAGO, ILL.
Palace (27)
Joe Herbert's Rev
Lee Lee Lee & Lee
Clifford & Marion
Paulist Choir
(20)
Ford Marshall & J
A Robbins
J & K Spangler
Rosetta Duncan
William Demarest
CINCINNATI, O.
Keith's (27)
Honey Boys
Carlton & Bellew
Blanche Sweet Co
Seed & Austin
B & B Dodge
(20)
Joe Herbert's Rev
Lee Lee Lee & Lee
Clifford & Marion
Guy Lombardo
CLEVELAND, O.
Palace (27)
Ford Marshall & J
A Robbins
J & K Spangler
Rosetta Duncan
(20)
Harry Delmar's Rv
Armida Co
Richie Craig Jr
Faber & Wales
CLEVELAND, O.
105th St (27)
The Duponts
Morton & Chandler
Arnaut Bros
Frank Richardson
(20)
Joe Peanuts
Nell Kelly
Maidie & Ray
Bob Hope & Antics
DAVENPORT, IA.
Keith's
1st half (27-30)
Bobby May
Wilton Sis
Billy Farrell Co
2d half (1-3)
Jackie Collier Co
Maker & Redford
The Berkoffs
2d half (24-26)
Chevalier Bros
Earl Dewey Co
Jim McWilliams
DES MOINES, IA.
Keith's
1st half (27-30)
Hector & Pals
Mann B'df'd & Van
Bob Murphy Co
2d half (1-3)
Morgan & Stone
T & R Romaine
Dick Henderson
2d half (24-26)
Jackie Collier Co
Maker & Redford
The Berkoffs
IND'APOLIS, IND.
Indiana (27)
Luster Bros
Ewing Eaton
Foy Foy & Foy
Fifi D'Orsay
Bert Nagle Co
(20)
H'w'rd Sadelle & B
Jean Darling
Everett Sanderson
Fortunello & Cirill
Carlton & Ballew
Kluting's Ent'rs
KANS. CITY, MO.
Keith's (27)
James Edwards Co
Donovan Girls & B
Weaver Bros & E
Home Folks
(20)
Homer Romaine
Major Sharp & M
Joe May & Dottie
Dave Apollon Co
LINCOLN, NEB.
Lyric (27)
Earl Dewey Co
Jim McWilliams
(Two to fill)
(20)
Wallace Sis
(Three to fill)
L'S ANG'L'S, CAL.
Keith's (27)
Gaudsmith Bros
Venita Gould
Bobby Pincus
Jack Sidney
(20)
The DeTorregos
Sidney Page
Aunt Jemima
Michon Bros
LOUISVILLE, KY.
Keith's (27)
Haig Haig & Haig
Foster Fag'n & C'x
Sammy Cohen
(20)
Luster Bros
Joe Christy Co
Gloria Lee Co
Al Abbott
Fifi D'Orsay
5 Honey Boys
MADISON, WIS.
Keith's
1st half (27-30)
Gloria Lee Co
Al Abbott
Harry Kahne
2d half (1-3)
Alexander & Olson
(Three to fill)
2d half (24-26)
J & B Browne
Rimac's H'v'na Or
(Two to fill)
MILW'KEE, WIS.
Keith's (27)
Pat Rooney Jr
Lois Torres Co
(Two to fill)
(20)
Jack North
Annie Judy & Zeke
Ann Codee
Bob Albright Co
MIN'POLIS, MINN.
Keith's (27)
Lee 2
Jack North
Annie Judy & Zeke
Ann Codee
(20)
Lewis & Altee
Crowell & Allan
Ben Blue
Kingdom for Sale
NEWARK, N. J.
Keith's (27)
Koran
W'rthy & Th'mps'n
Billy Glason
(Two to fill)
(20)
Roy & Romeo Rev
Jerome & Ryan
Jack Usher Co
Art Henry
Reilly Kids
N. ORLEANS, LA.
Keith's (27)
Crystal 3
Carlina Diamond
Lewis & Moore
Barry & Whitledge
(20)
Gordon's Dogs
F & P Trado
Berkes & Wallace
Ardine & Tyrell
OAKLAND, CAL.
Keith's (27)
Betty Jane Cooper
Lathrop Bros
Medley & Dupree
Cardini
Chas Foy Co
(20)
Gaudsmith Bros
Venita Gould
Bobby Pincus
Jack Sidney Co
OMAHA, NEB.
Keith's (27)
Paul Kirkland
Kennedy Sis
Joe Termini
White & Morton
(20)
James Evans Co
Donovan Girls & B
Weaver Bros & E
Home Folks
PATERSON, N. J.
Keith's
1st half (27-30)
John Irving Fisher
Meyers Lubow & R
Sid Marion
Nick Lucas
2d half (1-3)
Dack Shing Tr
Hope Vernon
Chesleigh & Gibbs
Billy Frawley Co
Wells & 4 Fays
2d half (24-26)
Case Bros & Marie
Hiller & Riley
Understudy
Ross Wyse Co
Karyl Norman
PHILADELPHIA
Earle (27)
Nat Busby Co
LaMarr & Boyce
Joe Laurie
Irving Edwards Rv
(20)
F & E Monroe
Flo Lewis
Colleano Fam
Vic Oliver
PORTLAND, ORE.
Keith's (27)
Wilson Kepple & B
Elmer Cleve
Wm Edmunds Co
Rae Samuels
(20)
Robbins 3
Nash & Fately
Olsen & Johnson
ROCH'ST'R, N. Y.
Keith's (27)
Southern Gaieties
Leon Navarra
Henry Bergman Co
Hal Sherman
(20)
The Duponts
Morton & Chandler
Arnaut Bros
Frank Richardson
ROCKFORD, ILL.
Keith's
1st half (27-30)
J & B Browne
Rimac's H'v'na Or
(Two to fill)
2d half (1-3)
Gloria Lee Co
Al Abbott
Harry Kahne
(One to fill)
2d half (24-26)
Hector & Pals
Bradford & Van A
Bob Murphy Co
SALT LAKE, UT.
Liberty (27)
Pasquali Bros
Fox & Curtis
Small Bros & H
Evans & Mayer
(20)
Paul Kirkland
J & H Kennedy
Joe Termini
White & Morton
S'N F'RISCO, CAL.
Golden Gate (27)
Marion Wilkins
Walter Dare Wahl
Giersdorf Sis
Trixie Friganza
(20)
Betty Jane Cooper
Lathrop Bros
Medley & Duprey
Cardini
Chas Foy Co
SEATTLE, WASH.
Keith's (27)
8 Ft of Rhythm
Furman S & L
Pepito
Puck & White
(20)
Kafka, Stan & M
Talent & Merit
Vanessi
Burns & Kissen
SIUOX CITY, IA.
Keith's
1st half (27-30)
Morgan & Stone
T & R Romaine
Dick Henderson
ST. LOUIS, MO.
Keith's (27)
Homer Romaine
Major Sharp & M
Joe May & Dottie
Dave Apollon Co
(20)
Wilson Kepple & B
El Cleve
Wm Edmunds Co
Rae Samuels
TOLEDO, O.
Rivoli (27)
George Tapps' Rev
John Steele
Harlemania
Stuart & Lash
Afterpiece
(20)
Lois Torres Co
Eddie Miller Co
M & A Skelly
P Rooney & Pat Jr
TORONTO, CAN.
Hippodrome (27)
Sandy Lang Co
Foley & LaTour
Henry Santrey Or
(Two to fill)
(20)
Aussie & Czeck
Mary Marlowe
Freda & Palace
White & Manning
Bob Robison
VANCOUVER, B.C.
Keith's (27)
Chaney & Fox
Paul Mall
Eddie Stanley
Y'gst'rs of Y'st'rd'y
(20)
8 Ft of Rhythm
Furman S & L
Pepito

EXCLUSIVELY DESIGNED
GARMENTS FOR GENTLEMEN
BEN ROCKE
1632 B'way, at 50th St., N. Y. City

The Tanzolas
Fost's Fag'n & Cox
Edgar Bergen
Ken Murray Co
ST. PAUL, MINN.
Keith's (27)
Lewis & Altee
Crowell & Allan
Ben Blue
Kingdom for Sale
(20)
Edler & Reed Bros
Phil Rich
Marion Sunshine
Larry Rich Co
SYRACUSE, N. Y.
Keith's (29)
Stanley 2
Ross & Bennett
Eddie White
Runaway 4
(20)
Southern Gaieties
Leon Navarra
Henry Bergman Co
Hal Sherman
TACOMA, WASH.
Keith's (27)
Kalka Stanley & M
Talent & Merit
Vanessi
Burns & Kissen
(20)
Puck & White
YONKERS, N. Y.
Keith's
1st half (27-30)
Large & Morgner
Madeline Patrice
Bill Frawley Co
Understudy
Hal Neiman
2d half (1-3)
Harmon & Sands
Lord & Mathews
Meyers Lubow & R
2d half (24-26)
Ridiculous Hicco
Gilbert & Kerr
Cole Bros
Pillard & Hillard
Jimmy Burchill Co
YOUNGSTOWN, O.
Keith's (27)
Togo & Cherry B
Harry F'st'r Welch
Buster West Co
Armida Co
Joe Marks Co
(20)
Dance Bits
Charles Carrer
Upton & Coots
Herman Timberg

Loew

NEW YORK CITY
Boulevard
1st half (27-30)
Will Morris
Ross McLain Co
Tracey & Vinette
Doc Baker Co
2nd half (1-3)
Leach LaQuinlan 3
Dotson
Seymour & Howard
Jim McDonald Co
Emily-Romaine, Z'
Orpheum
1st half (27-30)
Campbell & Brady
Lillian Watson
F Pisano Co
Johnny Burke
Meyers-Lubow, R'
2nd half (1-3)
Gannon & Perez
Edith Clifford
Jules Howard Co
Smith & Hart
Eddie Mayo & G'ng
Paradise (27)
Rome & Gaut
Don Cummings
Ivan Triesault
State (27)
Pope Jones Co
Leavitt & L'k'd Co
Fleeson & Groody
Magic Fountain
(Two to fill)
BROOKLYN, N. Y.
46th St.
1st half (27-30)
3 Silvers
5 Maxwells
R Rogers Co
Drug Store Cowb's
2nd half (1-3)
Lowe-Burnoff & W'
H Romaine Co
Abbott & Robey
R Cummings Co
4 Peaches & Jay
BALTIMORE, MD.
Loew's (27)
Wesley Eddy
3 Sailors
Olive Sibley
(One to fill)
BAY RIDGE, L. I.
Loew's
1st half (27-30)
Arthur Ward Co
Seymour & Howard
Milo
G & P Magley
2nd half (1-3)
3 Silvers
Jue Fong
H J Conley Co
Tracey & Vinette
Stars of Y't'y
BOSTON, MASS.
Loew's (27)
Ralph Olsen Co
Crane & Earle
Purple East
(Two to fill)
BUFFALO, N. Y.
Loew's (27)
Dolores-Eddy & D'
Mitchell & Durant
Louis Barrison
Silvia Nelson
CLEVELAND, O.
Granada (27)
Bobby Price Co
Hilton & Almy
Girard's Ens
COLUMBUS, O.
Loew's (27)
Hal Yates
Block & Sully
Briant-Rains & Y'
Gordon-Reed & K'
JERSEY CY., N. J.
Loew's (27)
Dave Schooler
(Others to fill)
MONTREAL, CAN.
Loew's (27)
Rasso Co
Rogers & W'ne Co
Oscar Stang Co
Any Family Co
Bert Walton Co
NEWARK, N. J.
Loew's (27)
Snyder's Bears
Buddy Doyle
Castleton-Mack, O'
Danny Hope Bd
NEW JERSEY
Palisades Pk. (27)
Harrison's Circus
Emil Mattys
Hedder & Emily
Du Boice & Bab'te
PITTSBURGH, PA.
Loew's (27)
Aaronson's Com's
J C Flippen Co
Edna Sedgwick
ROCHESTER, N.Y.
Loew's (27)
Marcellus Dancers
Caits Bros
Sol Gould Co
K-Hamlin & Kay
(One to fill)
SYRACUSE, N. Y.
Loew's (27)
3 Gobs
B Minnevitch Bd
WASH'GTON, D.C.
Loew's (27)
Waring's Penn'a

JACK WALDRON
and MISS HARRIETT
Headlining for Fanchon and Marco

Georgie Jessel
De Pace Co
Gates Ave.
1st half (27-30)
Gannon & Perez
Oatman & Talbot
Hershel Henlere
Casa-Lehn Co
2nd half (1-3)
Al Libby Co
Miller & Peterson
Anderon & Graves
Ruth Ford
Melody Parade
Metropolitan (27)
W & E Howard
Tracey & Hay Co
(Three to fill)
Pitkin
1st half (27-30)
Gilbert Bros
Cook Sis
Smith & Hart
Georgie Jessel
B Joyce Co
2nd half (1-3)
Etta Reed
Johnny Burke
Carter Bros Co
(Two to fill)
ASTORIA, L. I.
Triboro
1st half (27-30)
Davids & Glass
Ruth Ford
Jim McDonald Co
Braille & Pallo Rev
2nd half (1-3)
Will Morris
Cook Sis
McCarthy & Sten'd

Picture Theatres

CHICAGO, ILL.
Chicago (26)
H Heidt Co
(19)
"Down Came McG"
W West & McGinty
Wilton Crawley
Sugar Marcelle
Phil Arnold
Merriel Abbott Co
Oriental (26)
Benny Meroff Bd
Nicola
Lamont 4
"Gold Dust Gertie"
Paradise (26)
"Festive Havana"
Don Azpiazu Bd
"Laughing Sin'ers"
Tivoli (26)
"A Garden Party"
James Hall
Jack Powell
Osaki Japs
J & E Torrence
Eunice Noble
Lambert Collegians
"Laughing Sinn'rs"
Uptown (26)
"Rev Intimate"
Mark Fisher Bd
Molly Picon
Fulton & Parker
Pops & Joe
Lambert Ramblers
"Laughing Sinn'rs"
BOSTON, MASS.
Metropolitan (26)
"Rio Rosa"
Bert Gordon
Theo', Enrica & N'
Vera Kingston
Wolf Red Du Bois
Sanford Tr
(19)
"Little Revue"
Nan Halperin
4 Mul'en Sis
Reo Bros
Abbott Co
BROOKLYN, N. Y.
Paramount (26)
"Riding Waves"
Lou Webb
Fred Sanborn
Chilton & Thomas
Maye & Joyce
Ruby Shaw
Charlie Davis
(19)
Sam Hearn
Kelo Bros
Wheeler Bros
Evans Bines Tr
BUFFALO, N. Y.
Buffalo (19)
"Contrasts"
Evelyn Hoey
Ray Ellis & La Rue
G & M Eline
"Seed"
Hippodrome (19)
Henry Santry Bd
"Maltese Falcon"
Shea's (26)
"Rhythm Queens"
Helen Lewis Bd
Clyde Hager
Buddy Howe
Margie Green
Flo Mayo
Olive White
(19)
"Contrasts"
Shaw & Lee
Ellis & La Rue
Goss & Barrows
S Martin Ens
CLEVELAND, O.
State (19)
Stuart Sis
Gene & G'enn
Mitchel & Durant
Dolores Eddy & D
Louis Barrison
Sylvia Nelson
"Five and Ten"
DETROIT, MICH.
Michigan (26)
"Parlor Sports"
Lulu McConnell
Char'es David
Fields Smith & F's
Raymond Baird
Bines Tr
(19)
"Winging Way H"
Webb & Douglas
Sylvia Froos
Conrad's Pidgeons
3 Allsion Sis
Mary Reade Co
IND'APOLIS, IND.
Indiana (26)
"Winging Way H"
Webb & Douglas
Sylvia Froos
Conrad's Pidgeons
3 Allsion Sis
Mary Reade Co
(19)
"Carnival of Y'th"
Charlie Hill Co
Tommy Wonder
Anna Chang
Bernice & Emily
JERSEY CY., N. J.
Stanley (26)
"Orange Follies"
Sam Hearn
Kelo Bros
Wheeler Bros
Evans Bines Tr
(19)
"On Ze Boulevard"
Eddie Bruce
Rodion Dancers
Sam Teddy & Ray
Morris & Lloyd
Nita Carroll
MIN'POLIS, MINN.
Minnesota (27)
"Down Came McG"
W West & McGinty
Wilton Crawley
Sugar Marcelle
Phil Arnold
M Abbott Girls
NEW HAVEN, CT.
Paramount (26)
"Good Time C'lie"
Don Barcley
Omar
Senorita Carita
Van Cello
Sidney Stone
Evans Bines Tr
(19)
"Rio Rosa"
Bert Gordon
The', Enrica & N'o
Vera Kingston
Wolf Red Dubois
Sanford Co
OMAHA, NEB.
Paramount (26)
"Oh Lester"
Lester Allen
The Cressos
Floria Vestoff
Ginger Kennedy
Mayo & Marie
Bines Ballet
PHILA'PHIA, PA.
Mastbaum (26)
"On Ze Boulevard"
Eddie Bruce
Rodion Dancers
Sam Teddy & Ray
Morris & Lloyd
Nita Carroll
(19)
"Monkey Shines"
F Adaire Co
La Belle Pola
Lillian Dawson
Norreen & James
Kaufman Co
PITTSBURGH, PA.
Stanley (26)
"Contrasts"
Shaw & Lee
Ellis & La Rue
Goss & Barrows
Sanford Martin Ens
(19)
"Sweethearts"
Red Donahue Co
Stadler & Rose
Jimmy Ray
Sidney Mann
Evans Bines Tr
Enright (19)
'Dick Powell's Rev'
'Y'g D'n'van's Kid'
Penn (19)
"Breezing Along"
Block & Sully
Hal Yates
Briant Raines & Y
Gordon Reed & K
"Five and Ten"
PR'VID'NCE, R. I.
Faye's (19)
Rybe Demarest Co
Mack & Dean Co
Dack Shing Tr
East & West
3 White Flashes
"Texas Ranger"
ST. LOUIS, MO.
Paramount (26)
"Carnival of Y'th"
Charlie Hill Co
Tommy Wonder
Anna Chang
Bernice & Emily
(19)
"H Heidt Co"
TOLEDO, OHIO
Paramount (26)
Duke Ellington
(19)
"Parlor Sports"
Lulu McConnell
Charles Davis
Fields, Smith & F's
Raymond Baird
Bines Tr
TORONTO, CAN.
Imperial (26)
"Venetian Ser'des"
Bayes & Speck
Henri Therrian
5 Yellow Jackets
Zita Rossi
(19)
"Rhythm Queens"
Helen Lewis Bd
Clyde Hager
Buddy Howe
Margie Green
Flo Mayo
Olive White

YONKERS, N. Y.
Loew's
1st half (27-30)
Franklyn & Royce
Dotson
Lou Kaye Co
Melody Parade
(One to fill)
2nd half (1-3)
Oatman & Talbot
Hershel Henlere
Phyllis Rae 8
(Two to fill)

Fanchon & Marco

NEW YORK CITY
Capitol (19)
"Revue Moderne"
Kate Smith
Condos Bros
Ivan Triesalt
John Quinlan
"Trader Horn"
Paramount (26)
"Little Revue"
Nan Halperin
4 Mullen Sis
Reo Bros
Abbott Co
(19)
'C'll'giate Rhythm'
Rudy Vallee
Ray Bolger
Tiffany 2
'C'nf'sions of Co-E'
Roxy (19)
'Modern Cinderella'
Patricia Bowman
Viola Philo
Alida Vane
Vincent Dimitry
'Daddy Long Legs'
NEW YORK
Academy (26)
"African" I
Ed & M Beck
Prosper & Maret
Foster & Mabelle
Foster's Animals
3 Brown Buddies
Cherie & Tomasita
Sunkist Ens
ATLANTA, GA.
Fox (26)
"Prosperity" I
Lucille Page
Jack LaVier
Danny Beck
Aaron Sis
Harris & Daniels
Sunkist Ens
BRIDGEPORT, CT.
Fox Poli (26)
"Golden West" I
H & B Hutchins
Bee Ho Gray Co
Chief Eagle F'ther
Valerie Wade
Jimmy Ames
A Rasch Ens
BROOKLYN, N. Y.
Fox (26)
"Love Letters" I
Jerry Coe
Nelson & Knight
Jeanne Devereaux
French's Aerop' G'
George Ward
Reynolds & Stence'
DETROIT, MICH.
Fisher (19)
Del Delbridge
5 Nephews
"Ma'tese Falcon"
Fox (19)
Roxy Gang
Stan Meyers
'Always Good Bye'
Fox (26)
"Russian Art" I
Bill Telaak
Bud Hanley
Olga & Mishka
Walters Duo
M Bessoff & B' Bd
Gabriel Soloduhn
Russian Ensemble
Eddie Kube
Wasil Wania
Dina Larina
FRESNO, CAL.
Wilson
1st half (25-27)
"Circus Days"
Bee Starr
Lillian St Leon
Hooper & Gatchett
Adele Nelson Co
Carl Sayton Co
HARTFORD, CT.
Fox Capitol (26)
"Talent" I
Harry Savoy
Geo P Wilson
Adele Beers
Jeanne Carr
6 Marinelli Girls
H Nawrott Boys
HOL'WOOD, CAL.
Pantages (25)
"Vaud Bits"
Sue Russell Co
6 Gordonians
Doyle & Donnelly
3 Rhythm Girls
LOS A'G'L'S, CAL.
State (25)
"All At Sea"
PORTLAND, ORE.
Paramount (25)
"Sketches"
Allan & Canfield
Angelo, A' & S'nger
Lim'rlegs Edwards
Royal Gascoigne
Mildred Perlee
Frank Hopinson
Sunkist Ens
SAN DIEGO, CAL.
Fox (25)
"Hot Java"
Weston & Lyons
Armanda Chirot
Noree
3 Samuels Bros
Sunkist Ens
SAN FR'SCO, CAL.
Fox (25)
"Vacation Days"
Miss Zelda Santley
3 Jacks & Queen
Lee and Ralph
Kathleen Kay
Sunkist Ens
SAN JOSE, CAL.
California
2nd half (28-1)
"Circus Days"
Bee Starr
Lillian St Leon
Hooper & Gatchet
Adele Nelson Co
Carl Sayton Co

Neither Static Nor Heat
Can Keep
SALT and PEANUTS
From Clicking Over WLW
Or Packing Theatres

Ben Bard
Lester & Garson
Gregory & Ramon
MILWAUK'E, WIS.
Wisconsin (26)
"Carnival" I
Raynor Lehr Co
Teddy The Bear
Cropley & Violet
The Andresens
C Torney Girls
NEW HAVEN, CT.
Palace (26)
"Moroccan" I
Hadji Ali
Gaylenne
Hassan's Bl'treaks
James Gaylord
Sherry Louise
Gayl, Bert & Dare
Eva Nightingale
Sunkist Ens
N. ORLEANS, LA.
Loew's State (26)
"Icy Hot" I
Blomberg's Alask's
The LeGrohs
Heras & Wallace
Helen McFarland
Sunkist Ens
N'G'RA F'LS, N.Y.
Strand (26)
"Olympic G's" I
SEATTLE, WASH.
Paramount (25)
"N-S-East-West"
Waldron & Har'tt
Ellen Dale
Elvira Tanzi
Helen O'Shea
Sunkist Ens
SP'GFIELD, MASS.
Fox Poli (26)
"Pep" I
H'wood Collegians
Dorothy Crooker
Blossom Sis
ST. LOUIS, MO.
Fox (26)
"Varieties" I
Sully & Thomas
Norman Thomas 5
Baker, Dove & A'n
Flying Flemings
TACOMA, WASH.
B'way
1st half (26-28)
"Broken Dolls"
C Bennington Bd
Mowatt & Hardy
3 Comets
Franklin Record
Sunkist Ens
UTICA, N. Y.
Avon (26)
"Mickey Mouse" I
3 Rolling Stones

OFFICIAL DENTIST TO THE N. V. A.
DR. JULIAN SIEGEL
1560 Broadway
This Week: Jean Breen; Peggy Marney

Paul Remos Co
Francia
Hal Haig
Jean & Rooney
Sunkist Ens
OAKLAND, CAL.
Oakland (25)
"3 Big Figures"
5 Jans'ey's
Haline Frances
Muriel Gardner
Harold Stanton
Sunkist Ens
PHILAD'HIA, PA.
Fox (26)
"Headliners" I
Mel Klee
Mangean's Int'ls
W Jennier & Bud'
Wells, W'p & Stan'
Gay Sis
Toots Novelle
Helen Petch
Chrissie & Daley
Louis & Cherie
Sunkist Ens
WASH'GTON, D. C.
Fox (26)
"Top o' World" I
Gene Morgan
Fawn & Jardon
Russell & Johnson
Sunkist Ens
WOR'STER, MASS.
Fox Palace (26)
"Submarine" I
Radcliffe & Bob
Aerial Bartletts
Robert Cloy
Ward & Pinkie
Lea & Stuart
Steve Moroni
Sunkist Ens

LONDON

Week June 22

FINSBURY PARK
Empire
'Happiness for S'le'
NEW CROSS
Empire
Sez You
STRATFORD
Empire
Douglas Wakefield
Verme & Anna
Dean & Clifton
Norman Carroll
Fred Culpitt
The Racketeers
The Buckleys
8 Black Streaks

Provincial

BIRMINGHAM
Empire
Carr Bros & Betty
Big 4
Michel
LEEDS
Empire
Sydney Steppers
Red Fred
Melville & Oldham

From the
REALM OF RHYTHM
a
SOCK IN
Any Man's Program
JACK POWELL
Sponsors LEDDY & SMITH

Low & Webster
Noma Grey
Edward Victor
Kongo & Hanako
Grand
Prof John Bopjie
"Radiana"
HULL
Palace
Syd Seymour
Stan Stafford
Mahala
Fred Curran
Doris Hare
Van & Ray
Mitzsuko
Rio & Santos
Pell & Little
Stanelli & Little
Reg Bolton
Arthur Astill
Dekker & Pan
NOTTINGHAM
Empire
Albert Sandler
Dorrie Dene
Toscano Bros
Vernon Watson
Rogers & Lascelles
Nosmo King
Keith Wilbur
Con Kenna

(Continued on page 62)

Times Sq. May Have Regularly Run Local Bus Route for First Time

Fifth Ave. bus lines have petitioned the N. Y. City Board of Estimate for a 10-year franchise to run buses locally over 7th avenue and through the Times Square district. This petition temporarily postponed comes up again for consideration before the board July 1. It will be the first time for double decker buses to traverse the theatre belt. Times Square already is the headquarters of all long distance bus lines.

What such a route may mean to the district is a matter of local analysis. On one angle it adds a

(Continued on page 60)

DOROTHY RUSSELL GETS $75,000 FROM ESTATE

Pittsburgh, June 22.

About $40,000 will be taken from the estate of the late Alexander P. Moore and added to that of his wife, Lillian Russell, to increase the value of her estate to $75,000, under an agreement announced last week by attorneys for the Moore estate, for Mrs. Dorothy Russel Calvit, Lillian Russell's daughter and herself a former actress. The agreement is regarded as a victory for Mrs. Calvit in her contest against Moore's will.

In her suit, Mrs. Calvit claimed half of the $600,000 Moore estate, basing her claim on an alleged prenuptial agreement between Moore and Miss Russell. At the trial of the contest, much testimony was taken to show that valuable art objects, jewelry and rugs in Mrs. Moore's estate had not been accounted for. Testimony was given that Moore had bought for $1,000 a pearl necklace valued at $10,000, which had belonged to his wife.

With the estate of her mother increased to $75,000, Mrs. Calvit would be assured of the $50 a week income provided for her by her mother's will, according to attorneys, without the necessity of drawing against the principal, which she has had to do because of Mrs. Moore's estate having shrunk to $35,000.

In Moore's will, Mrs. Calvit was given a bequest of only $1,000. Under her mother's will, the estate will revert to the Moore estate upon the death of Mrs. Calvit.

RENO'S NEW TRACK ALL SET—CASINO ADDED

Reno, June 22.

All set to go at the Reno race track July 1, with a $15,000 loud speaking apparatus installed to keep the fans wised up to what the ponies are doing on the other side of the track.

Reno's racing plant is now on a par with the best of 'em with its new $35,000 club house and gambling casino as an added come on. Bill Graham and Jimmie McKay are the fathers of the club house. They expect to drag in a couple of hundred grand during the hot month of July over the gambling tables. They also get a cut out of Dempsey's fistic show on the Fourth and all in all they are sitting pretty.

Bill Kyne, who put over a red hot race meeting in Kansas City a few weeks ago and brought that track back to life, is here all steamed up for the biggest meeting ever held in the west. He too expects to see the dough rolling through the mutuel machines so fast that a double shift of checkers and auditors will be necessary to handle it.

Reno competes directly with Auga Caliente in the race meet, as the Mexican track opens on the same day as Reno's, but Kyne says he has annexed the pick of the racing nags and is going to give 'em some purses that will make the Mex meet look like a penny ante racket.

Combine Show Off

Madison Square Garden has deferred the colored choral singing until the fall. Combination of 1,000 vocies aroused no little interest, though strangely combined with bike races.

Latter events have been cancelled, unable to compete with outdoor cycle racing.

GREATEST CHUMP RACKET

Galveston Sees Another Beaut Parade—Dames on Floats

Galveston, June 22.

The 12th international beauty pageant is now history. Probably the greatest event of the kind ever staged in the Southwest.

Official estimates place crowd that saw fancy bathing costume parade Sunday (14) at 110,000. That's some mob for these parts.

All parades were free, with beauts on decorated floats.

King Vidor, billed as one of judges, didn't come. On his last visit here in 1929, with his wife, Eleanor Boardman, he cost pageant committee $500 for hotel bill, alone.

Talk now is of limiting pageant to United States and possibly Canada, Mexico and Cuba. European angle too costly and doesn't mean anything.

Last minute attack was delivered by Catholic bishop who issued orders barring girls in pajamas or wearing pageant insignia from churches.

CHAS. STRICKLAND AND GIRL ARGUING AT 4 A. M.

Charles Strickland, 40, band leader, of 940 St. Nicholas avenue, and Alice Santrey, 31, theatre cashier, residing at the same address, according to the cops, were arraigned in Washington Heights Court on the charge of disorderly conduct.

Strickland and his companion were considerably crestfallen in court where many recognized the orchestra leader. After accepting their plea Magistrate Louis A. Brodsky suspended sentence. They left together.

Dennis Curry, cop of the Wadsworth avenue station, had his hands full. He was patroling his post when Lieut. Charles Coghlan, of the Wadsworth avenue station told him to hurry to 16 Marblehill avenue. The Lieut. had been informed of much trouble was outside. Residents had been awakened.

When Curry reached the scene he found Strickland and Miss Santrey. A taxicab chauffeur had been hailed by them to fix a flat tire. The chauffeur explained it would cost the femme who owned the car $1.50 and time that spun around on his clock. The clock showed 60 cents.

Landed in Station

The job completed the chauffeur sought his money. And what a yell Strickland and Miss Santrey put up. So much so the immediate sector was aroused and hence the calls for the cops. Curry sought to adjust it and he was roundly abused by Strickland and his companion, he asserted.

He took Miss Santrey and Strickland to the station house. It was then 4 a. m. The car owned by Miss Santrey was also taken to the station.

In the station house Strickland began to accuse everyone of stealing his wallet. Curry told the Lieut. he saw the wallet safely placed in Miss Santrey's handbag. A search revealed the wallet there. The Lieut. offered Strickland a chance to make good the taxi bill. "Nothing doing," he declared. And he was "bagged" with Miss Santrey on the charge of disorderly conduct.

All but the chauffeur came to court. The facts were heard and the suspended sentenced imposed. It was said by the cops that Strickland and Miss Santrey had attended a party that was given in honor of a graduate of Bucknell University.

NO SUNDAY BALL IN ALA.

Birmingham, June 22.

Sunday baseball was outlawed again by the senate last week, 18 to 15. Under a resolution adopted by Senator Hooton, section 5340 of the code would have been amended.

Tennis and golf were legalized by the group last week. Nobody ever seemed to know a law ever existed against that in the state with people playing tennis and golf on Sunday almost as long as there has been a tennis racket and golf ball in existence.

SINGER HAS SLOWED UP, BUT WINNER ON POINTS

By JACK PULASKI

There was a fairly good turnout at the Garden Thursday (18) to get a peek at Al Singer in his first ring match since he lost the lightweight title to Tony Canzoneri last fall. Al beat Lew Massey of Philly, but by the end of the 10th round he was tired and not a little disappointed. He lacked something after seven months without first-class competition.

Last summer Singer was riding high and handsome. After knocking out Sammy Mandel with ridiculous ease he or his manager developed the nutty idea that he could upset Jimmy McLarnin, an acknowledged welterweight. After tasting some of the wallops from Baby Face, Al kissed the canvas, the final blow being to the neck. Not long afterwards he fought Canzoneri at the Garden and went down and out from what looked like a light left tap. Even Tony was surprised. Since then Singer has been messing around with his manager, each blaming the other for the eclipse of one of the sweetest little scrappers in a decade. Prediction had been that Al would be champion, but nobody figured he wouldn't stay that way.

Al looked determined, and round after round he poked the left and crossed the right on the winging Massey, who has a wild starboard mit that failed. In the first five rounds Singer landed one-twos designed to upset Lew. When he did not drop, Al seemed to give up trying for a kayo, or was convinced it couldn't be done that evening. In the final rounds Singer's judgment of distance was missing. What rights he loosed went beyond the mark.

Singer, too, seemed less fleet than usual, and towards the end he was tired. Massey landed his best punch in the ninth round, a hard left hook to the face, but Singer was socking 'em in a few moments afterward. He won on points, probably copping every round, but the performance was less than expected. Whether Al can make the expected comeback remains in doubt after the showing with Massey.

Semi-final a good fast bout of eight rounds, which had Jack Rosenberg, a middleweight of standing from Harlem, getting the win over Paulie Walker of Trenton. Walker tilted Rosey over in the first round with a left hook. No count. Looked like Walker was well out in front, but Jack's left jabbing finally got him into a lead and he finished very well.

CARNERA, HE SMACK

Over in Brooklyn at Ebbets Field earlier in the week Jimmy Johnston did his stuff as a promoter by having the world's largest wop, Primo Carnera, meet one of the biggest of Irishmen, Pat Redmond, a guy with a long chin. It was over in less than a round with Pat writhing on the canvas. An excellently attended event, it was rather a clown bill. Fans turned out hoping something would happen to Primo.

Joe Humphries chastised the noiser portion of the crowd twice, once telling "you barbers" to pipe down. That referred to Carnera's admirers. Latter's weight was announced as 271¼ pounds, the fraction starting a giggle. Redmond is no babe, weighing only 240 pounds.

It was noticed that just as Pat went down the first time it started to rain. Second drop was the fin-

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A Kiss in the Kitchen Becomes Part Of Vanderbilt-Arno's Funny Mess

Reno, June 22.

It looks like the Florence Rice Smith-Peter Arno romance is shot.

It looks like the Cornelius Vanderbilt, Jr., family circle is busted.

And to Reno it's a great laugh.

Cornelius got his name on the front pages again, which is something, even though he did use an unloaded gun to wreak revenge on Arno for paying too close attention to the welfare of fair Mary Weir Vanderbilt.

Now attorneys for Neil and Mary are working out an agreement whereby Mary will receive five or six hundred bucks a month as alimony from a trust fund established by Vanderbilt's father. Vanderbilt will be free to do as he pleases. If Mary wants to visit the Willows and such resorts with Peter Arno or anyone else she will be free to do so without having to face an unloaded revolver when rolling back at four a. m.

Up in the exclusive residence district where Arno maintains a bachelor home in a neat little cottage within a pistol shot of the Vanderbilt domicile, the neighbors say it is a shame the romance of Arno and Florence Rice Smith, daughter of Grantland Rice, had to be broken up just within a week or so of the time when they would be free to wed.

It seems, so the neighbors say, that Florence stepped out with a cowboy from a dude ranch and that made Pete burn. He then showered attentions on Mrs. Vanderbilt in retaliation, and that made Vanderbilt mad. Now everyone's mad at each other.

Corney Tipped Himself

The neighbors all kept still about the fight, but Vanderbilt spilled the yarn in true reporter fashion by wiring it to New York himself. It was first stated that Arno was dead, shot at long range by Vanderbilt in a fit of jealous rage. But developments disclosed that no shot was fired.

Vanderbilt, a day or two later, hired a couple of burly looking fellows to parade up and down in front of the house where his wife had sought refuge, so the neighbors say. Arno, thinking that the writing son of the Vanderbilts had hired a couple of Chicago gangsters to get him, told the local police of his idea.

The police did not get excited but told Arno to knock Vanderbilt's block off and make himself happy. Pete declined and turned the talking over to his attorney, Clyde D. Souter. Vanderbilt then told his troubles to his attorney, Sam Platt. Then Mrs. Vanderbilt went to her attorney, Bill Woodburn, and the three attorneys are now watching the publicity roll in.

Vanderbilt jumped the gun by filing the divorce suit when it was expected that Mary would be given that privilege. Now Mary is going to file a counter suit and Vanderbilt threatens to file a civil action against Arno for alienation of Mary's affections.

Mary, so her attorney says, denied Arno kissed her in the kitchen or any place else, and asserts further that Vanderbilt let his reporter's imagination get away with him, rushing to the newspapers with wild stuff.

The "kiss in the kitchen" yarn is going to play a prominent part in the divorce suit, it seems, although none of the principals will discuss it.

FRANK TELLER DIDN'T

Dismissed in Court on Complaint of Love Wounded Girl

Frank L. Teller, 34, theatrical producer, residing at the Great Northern Hotel, who was arrested on the charge of grand larceny, was freed in Jefferson Market Court. Magistrate Edward Walsh discharged Teller after a hearing.

Teller was arrested by Detective Fred Sorger of the West 30th street station on the complaint of Deborah Antler, 104 West 97th street. Miss Antler complained to Sorger that she believed she was to wed Teller.

Miss Antler, a good-loking buxom saleswoman, cried when she related her story to the detective. She asserted she was courted by Teller and that she vainly waited for him at the marriage license bureau, where they were to obtain a license.

She alleged she gave Antler $750 to purchase some household furniture for the bridal home. In court Teller made a stout denial, and asserted he had borrowed sums of money from Miss Antler on other occasions and had always paid her. He stated he had never promised to marry Miss Antler.

OLYMPICS COMMITTEE RACKETEER-CONSCIOUS

Los Angeles, June 22.

All the Coast can see currently out of the Olympic Games here in 1932 is a flock of gimmickers heading this way.

Red flag was first waved by a radio spieling minister who has been warning the community that the games will attract all the con men in the world.

Now the Olympic Games committee is on the air regularly warning the citizentry about "slickers and confidence men."

"They are here already," announcer states, "and are beginning by selling fake perfumery." Games committee has linked it to the Olympics, although the event is more than a year off.

Committee is also warning against various backdoor peddlers who are beginning to sell so-called Olympic novelties.

Film Teams Hold Own

Three games were played in the picture ball league Saturday (20) with final results finding teams still holding their own in the league standing. The Fox-Pathe game was not played but will be scheduled later on in the season.

Columbia trimmed RCA Photophone 5 to 1. Warner Brothers took National Theatre for a ride to the tune of 13 to 9 and RKO whipped Erpi 5 to 4. Friedman of Columbia smacked out the only homer of the day.

League standing week ending Saturday June 20:

	W.	L.	Pct.
Columbia	6	0	1000
RKO	5	0	1000
Warner	2	1	667
ERPI	3	3	500
Fox	2	3	400
RKO Pathe	1	3	250
National Theatres	1	5	167
RCA Photophone	0	5	000

Handbook Acquittal

Arthur Feltman, 33, salesman, of 315 West 46th street, was acquitted in Special Sessions after trial on a charge of running a handbook in a room in the Portland Hotel, 132 West 47th street.

Feltman was arrested in the place Feb. 7 by Policeman Joseph Williamson of the 3rd Division when the officer said he found the defendant accepting bets from men and over the phone.

Another Race Meet for K. C.

Kansas City, June 22.

William P. Kyne, who promoted the spring racing meet at Riverside, and expecting a loss in getting the racing game established here, and at one time over $50,000 in the hole, cut the net loss down to around $10,000.

He will manage another meet on a larger scale, early in the fall.

Roxyettes Get a Break with New Roof Garden for Their Exclusive Use

When the Roxyettes relax, that's news.

Those hard working young women, former step children of the Cathedral Cinema, are learning the luxury of leisure—as much as remains between rehearsals and four or five daily repetitions of current programs.

Instead of removing make-up to dash out for a breath of air between performances, the dancers slip into cool beach pajamas and take the elevator to the new roof garden the Roxy has provided for its stage artists. A pleasant strip of balcony, overlooking 51st street, has been lined with a private hedge and potted geraniums; canopied with a brightly striped awning; sprinkled with bridge tables, arm chairs, recliners, marble end tables and leather floor cushions to make each Roxyette feel like a pent-house prima donna.

The girls, many of whom have worked at the Roxy for three years, haven't fully recovered from the shock of this roof-top glorification.

In cool lounging clothes, they take the breezes on the terrace and

(Continued on page 60)

CHATTER

Broadway

Eddie Blatt's moving.
Maxine Lewis west bound.
Jean Cohen's vacationing.
Paul Gray's back on Broadway.
Betty Baker likes playing basketball.
Willard Keefe's finished a new play.
Beatrice Lillie's left heel turns over.
For film salesmen, Film Center Grill.
Myron Fagan back from the coast.
George Greenberg nursing a mustache.
Lynn Farnol back from a vacation in Colorado.
Eastern visit of Raoul Walsh suddenly cut short.
Dick Watts, "Trib's" picture critic, back from his European vacash.
Anatole Friedland is stretching his ears as leg man for Ed Sullivan.
John Decker says he doesn't like New York so back to California any day.
Max Gordon with 'Band Wagon" set, expects to leave July 15 for the other side.
Leonard Hall going in for writing to order from love letters to advertising.
Irving and Sadie Yates expecting another baby. It's six years since the last one.
Pete Milne, w. k. silent scenarist, is now in the RKO scenario department as a reader.
Eddie Alexander (Alexander and Olsen) was stricken last week by temporary blindness.
Eddie Cooke's turned author. Has piece in current Theatre Arts mag about stage lighting.
Mary (Punkie) Sadler has quit vaude temporarily to visit her parents in Anderson, S. C.
Nat Ayer, Jr., son of the songwriter, in town from Phillie with some songs of his own.
Gene Kelly has taken a house at Winfield, L. I., big enough to house all of his acts laying off.
Charles Eaton is back on Broadway from the West Coast film lots for new stage connections.
Nell Roy, a m. c. for some time, is trying for vaude as a single. She's got as far as rehearsals.
With Miss Patricola resting over the summer, Mabel Puck's agency biz is temporarily on the fritz.
Wallace Sullivan has written a pay about Broadway which Jed Harris is said to have accepted.
If Jerome Dreifuss can get his play, "Prisoner's Base," ready and set in a week or two, he'll go to Europe.
Rian James, the columnist, has decided to become a regular vaude actor on a par with all the others. He's hired a stooge.
A vaude girl was offered a chance to join the new "Vanities" if reducing 20 pounds. Trying to make the grade she gained four.
Most exclusive organization on Broadway is the Society of Madmen. Only four members accepted thus far; 40,000 eligible.
Helen Brown seems to have disappeared from Broadway completely. Some of her stage friends have been making inquiry.
One of the film critics refused to review "Night Angel," Rivoli, because he didn't like the welcome at the theatre on arriving late.
Alice Foote MacDougal's 47th street eatery is trying the theatre method of popularity contests with an auto as first prize for biz.
Kenyon & Eckhardt, advertising agency, announces everyone but a mere office crew in its office will be on vacation from July 27 to Aug. 8.
Bert Wheeler when in Hollywood was 10 pounds under weight. Getting up at 6 out there every morning to do pictures all wrong, he says.
After the doctor removed the sitches from Clifton Webb's appendix incision, Webb distributed them among his guests at a formal reception.
A w. k. sidestreet restaurant in Times Square is considering closing during July to save certain loss. That's condition of eating trade now.
That secretary stuff at NBC slays all visitors. Everybody from the janitor up, or down, has his own private sec. They make a guy look busy.
Joe Fliesler says he knows how to tell whether his pictures are good or not. If there's a big demand for free passes, he says, the film's in.
Tam Young has a yen for Hollywood. It's been 10 years since Tammany crashed anything out that way. Won't leave Broadway until he has a contract.
Footease firm lately declared extra dividend. Business best in years. Increase calculated through abnormal number of unemployed walking, searching for work.
Before sailing for Europe last week Mrs. Woodrow Wilson declined to accept an offer to appear in a talking short based on an incident in the life of the late President. Political pressure was secured but didn't help.
Peggy Joyce is again sailing for the other side, July 8. She keeps her villa at Cannes open the year around. Peg's considering proposals to sail on, either the "Ile de France" or "Leviathan." Probably will choose "Leviathan."

Berlin

By Max Magnus

Paul Abraham here.
Marcelle Chantal here.
Karl Huszar-Puffy in Thunis.
Lucy Doraine back from Hollywood.
Gitta Alpar's next role will be "Dubarry."
Commissioner Passpart resigned from Parenna.
Max Mack, director, intends making a big picture in China.
Lilian Harvey gets $6,000 monthly the highest salary of all Ufa players.
Director Auerbach, formerly with Tobis, has founded a film security company.
Max de Vaucorbell supervising the French version of "Bombs Over Monte Carlo."
Peter Kreuder, guest of the dive Silhouette, phoned two hours with his girl friend and left without ordering anything.
Paul Czinner, together with Elisabeth Bergner, will make the locations for his next picture, Jack London's "Die Herren des grossen Hauses," in California.

Mexico City

By Doug Grahame

Current smash here is U's talker serial, "Here Come the Indians." First talker serial to hit these parts. Natives are crazy about it.
Empire Productions, S. A., which claims to be the first native enterprise of its kind, is building a studio on Chapultepec Heights here. This company also has 3,000,000 peso capital.
Mexican and other Latin femmes are on the trail of Julio Camba, noted Mexican writer. He has written an essay called "La American Girl," published locally. He lauds Uncle Sam's nieces.
Delia Magana, Mexican screen actress, is here to make personal appearances in connection with the showing of 'Gente Alegre" ("Gay People"), in which she is starred, at Par's Cine Olimpia.
W. S. Van Dyke, American film director, is now in Mexico to direct talkers for an all-Mexican enterprise recently organized here known as National Film Production Co. Company claims it has 3,000,000 pesos (about $1,500,000) with which to start operations.
Federal Ministry of Public Education has set out to provide every school in Mexico with an open air theatre. These theatres will be used for amateur productions and professional entertainment. The country already has 1,500 such theatres, announces the Ministry.
Customers at Teatro Garabaldi, burlesque house, recently panned because of dirt shows, were treated to an unexpected diversion. Two plain clothes men pounced upon the head comic in his dressing room and said they wanted to arrest him on a charge of using dope. Actor talked sleuths into allowing him to do his turn. No sooner did the comic get on the stage and the cops nicely settled down to watch the show, then the lights went out. Cops raised a roar for illumination. When lights went on, expected happened —the accused actor had vanished. Sleuths jumped onto the stage to seek their man. Customers kidded the law guardians. So burned were the cops that they pinched two actors on the ground that they had assisted the comic to escape.

Ottawa

The young ladies still ask for Dewey Bloom.
Vaudeville due to return to Keith's shortly. Change of theatre's name, too.
A week passes and Col. John A. Cooper hasn't been in the Canadian capital for a change.
Harvey Hunt has been making a nice job of managing Keith's temporarily during past month.
Hamilton friends have been inquiring as to what keeps Mike Wilkes in Ottawa so much.
Fred Robertson steps out of the Fern theatre and starts building his own suburban house in Ottawa South.
The whole local film colony keeps its ear to the ground for distant rumbles of the federal film probe report.
Senator Belcourt gets wide support for his bill to legalize sweepstakes in Canada under government auspices.
J. M. Franklin is on the road to recovery after a series of operations for eye and sinus trouble, Mrs. Franklin doing the nursing.
Capt. Bill Gradish one of six to pass annual military staff course and gets presentations of cocktail shaker, wine set and cigaret stand.
J. J. Fitzgibbons and Clarence Robson stage whirlwind inspection of Ottawa Famous Players houses, followed by Leo Devaney for RKO.
Joe Demerah drilling the lady ushers in their new pajamah uniforms. Originally written as "Joe Demerah has his hands full drilling," etc.
Reported Canadian cabinet too busy with budget to rescind Order-in-Council providing full duty on sound trucks which remain out of the country.

London

Billy Merson at Elstree.
Basil Dean had a septic jaw.
News in this town negligible.
Dorothy Boyd back in pictures.
Sinclair Hill in financial circles.
Sybil Thorndike off to Preston.
Moira Lynd flying for the camera.
"Ben Hur" couldn't stand revival.
Paddy Carstairs publicizing papa.
Move on to give Thornton RKO tie.
Frank Tilley started novel writing.
Tallulah still drawing audiences here.
Emily Fitzroy over from Hollywood.
"June Moon" razzed at the Plaza recently.
Adrian Brunel director of a new company.
Gordon Selfridge offering prizes to legmen.
Barbara Hoffe getting publicity in the courts.
Frank Phillips moved into the West End.
Walter Summers on a never-ending picture.
Adrian Brunel director of new talker unit.
Leila Stewart down with nervous breakdown.
Indie houses started folding for the summer.
Charles Wilcox's big scheme looks like blowing.
Jack Mulhall unrecognized in Leicester Square.
"Picturegoer," Odham's fan paper, now a weekly.
British International signing dame players.
Phyl Hyams has a worried look. Says it's profit.
George Arliss unnoticed in the stalls at Apollo.
Sol Newman to Switzerland on yearly vacation.
Thomas Bentley will make a costume for B. I. P.
Clayton Hutton insists "Fascination" is a picture.
Double deck revolving stage due in at the Phoenix.
Seymour Hicks insisted "Glamour" was a picture.
Another British talker unit ducked on paying salaries.
Ann Casson is this country's youngest femme lead.
Horace Judge in charge of Fulvue, wide film device.
Strube, strip cartoonist, denies he's joining "Herald."
Garrick Club acting seems to be loved in the West End.
Gene Gerrard turning talker producer for International.
Abe Lastfogel looked over London and blew, not flew, back to Paris.
Cicely Courtneidge's adagio burlesque still biggest laugh in town.
Skindles, down at Maidenhead, started drawing its usual night fans.
"Ten Cents a Dance" got the surprise boost of recent pictures this side.
Ewart Hodgson achieved fame overnight with a Seymour Hicks panning.
Peter Godfrey, producer and film director, now doing conjuring at Maskelyne's.
Molly Lamont got that contract renewed when it still had three months to run.
Gilbert Miller has the "Grand Hotel" models ready and the revolving stages on order.
With new legit theatres going up looks as though there may be room for another musical.
Julian Wylie balloting the programs to let patrons "walk on" in "Good Companions."
Will Mahoney seriously contemplating, he repeats, making home in England on retirement.
Rene Clair been fraternizing with Jimmy Bryson and agreed to make English version of the "Million."
Patricia Burke, daughter of Marie Burke, vacationing here and returning to America in the fall to resume studies.
Madeleine Carroll taking Albert Hall to give party to the guys who claim to have discovered her, with Clayton Hutton giving the invites.
If asked his last week's receipts, the Leicester Square manager produced the statement for the first week of "Cimarron." One guy believed it.

Switzerland

By Prof. E. B. Rice

UA, Swiss branch, had its annual convention at the Geneva offices.
Kursaal, Geneva, opened with what is described as a rather dull music hall show.
The Revellers gave concerts at the Townhall, Zurich, and at the Victoria Hall, Geneva.
Mr. and Mrs. Benson, of Western Electric for Western and Southern Europe, visited at Geneva, coming from Italy.
For the first time no Zurich theatre has an American-made picture on the bill. All are German or French made.
Lil Dagover, German actress, played some scenes at Geneva in a picture on the life of the Empress of Austria, Elizabeth. This unfortunate Empress was assassinated here by the Italian anarchist, Lucheni.
Picture "Leichtsinnige Jugend" (French Paramount) in a German version starring Walter Rilla, German actor, and Camilla Horn, flopped at Zurich. Picture was handled by Eos-Films, Basle. Papers here call it "the year's worst picture," and blame the German actresses' poor acting. "If this is all Camilla Horn learned in Hollywood," one paper sarcastically remarks, "she might as well stayed at home."

Winnipeg

By Matt Corbett

Mike Goodman managing Capitol.
Lily Strachan dancing better than ever.
Stewart Wilson is bouncer at Dominion.
Bill Reid still "good angel" to actors at Playhouse.
Charlie Wright is summering. Doubtful about Hollywood.
John Craig and Edna Sutherland open dramatic school for summer.
Horse races in full swing at Polo Park. "Dumb Dora" wins first race.
Commonwealth at Dominion nets chorus girls $1.60 each for week's pay.
Jimmy Coghill and Gladys Hansen leave Dominion "Frivolities." Costing them more than their salary.
Joe Hearst carrying on his music publishing in same old style; many former performers locally plugging his songs.
Dick Kowalski, not knowing English perfectly, is satisfied when local actors tell him he will be paid pro rata; burns when it's $3.40. Dick thought he got 50%.
John Fiddes promoting benefit vaude for Mrs. Walters, whose three children were recent murder victims. Artists contributing include Ernie Holden, Graham Rattray (radio team of Ebony and White), Si Gardner, Helene Zimmerman and others.

Toronto

By Gordon Sinclair

Margaret Schilling dining at the Savarin.
Morley Callaghan's the bareheaded bug.
Maxie Rosenbloom taking a bow at the Imperial.
Eddie Musgrave tinkling the ivories over CFCA.
Ex-Mayor Sam McBride's $5,000 libel action victory over Toronto "Telegram" cost him $20,000.
Department store includes portrait of Augustus Bridle, town's leading drama scribe, in all-Canadian art exhibit.
Sol Solman, Sunnyside amusement park proprietor, will have to pay the Balne family $21,878 because they tumbled out of a ride.
Roly Young, film column conductor on "Sunday Star," and Fred Trebilcock, Imperial's asst. mgr., will head for Banff and the Pacific coast.
Contributions for a memorial to Alexander Muir, writer of "The Maple Leaf Forever," have lain in the city hall coffers for 20 years. Amounts to $16,700.
Leo Malania, former columnist of U. of T.'s "Varsity," and Vincent Geller, this year's paragrapher on same sheet, will launch a new Canadian humor mag here and tag it "Ritz."
Literati: Bob Noble of New York "News" to Toronto "Star"; Jimmie Kinloch, former of "Star," now bylining on Ottawa "Journal"; Ben Spence, political writer and Washington correspondent for S.N.S., home on vacation; John Herries McCullough fishing and golfing in Scotland; R. E. Knowles, scribbling parson, on way home from England.

Budapest

By E. B. Jacobi

Most theatres closing. Unusual heat.
Gitta Alpar, Hungarian soprano, engaged for a Broadway musical next season.
Franz Liszt Festival Week here in September.
Annie White, American actress, lost and found her $4,000 platinum bracelet in this city within a day.
70,000 people on the river in Budapest on Sunday. Every other form of amusement off for the moment.
"Hungarian Passion Play," at Szeged. Open-air performances in new architectural square, at night with 450 performers.
Teri Jejes was due at the registrar's to get married, but she phoned her fiance to be excused—she couldn't, after all, make up her mind.
Before closing, Kiraly theatre made a final effort with a new revue, "Hullo, Hollywood!" All about beauty contest winner turned into a screen star. No good.
Irene Zilahy in "Traumexpress," new musical in Vienna, by Herczeg and Katscher, authors of "Wonder Bar." Got her engagement over long-distance, authors listening.

Havana

By Rene Canizares

Billy Gay Morgan still m. c'ing.
Summer Casino fighting hard for living.
Montmartre cabaret folded without notice.
Franco Varona, former dram ed, now rewriting.
J. McKnight getting sweet telegrams. Oh, that man!
Ramon Becali now handling both drama and film depts in "El Pais."
Another orchestra getting ready for New York. Palau Brothers rehearsing.
Comedia theatre property valued at $1,500,000, in auction brought $150,000.
New agent of Johnny Walker scotch, raised $4 a case and bars are boycotting him.
Galindo, tenor, arrested for forcing his attention on a certain dame, who refused to be convinced.
Fausto theatre reopened after remodelled modernistically. Warners deluxer. Nat Liebeskind behind. Keeping out of red.
The correspondent of the New York "Times," who scored few scoops and got called down plenty for it here, lost his job to a former businessman, whose clothing shop folded recently.
Local radio performer had heavy sugar mama, who stocked him with suits and do re mi. He decided to break off with the girl 10 years his senior. Next day thieves broke into his home and left only a suit with patched pants.

Montreal

Joe Nito putting it across at Kit-Kat.
Boxing and wrestling getting most.
Amusement parks got it all last week-end.
First fine week-end in 11 weeks (13-14) didn't help.
Nabes offering free parking space. Not many parking.
Police Director Dufresne handing out bouquets to cops.
Local press scribes boosting Canadian opera scheme.
Fred Goldthwaite in New York telling 'em about Canada.
Lid lifting on handbooks, crap joints, speaks, etc., again.
Orpheum stock paying for ads in local press and getting biz.
Authors raising howl against U.S. magazine tax starting July 1.
Undercurrent gossip has it main stems will try general admish cut.
Premier Taschereau won't tell about the elections, due this year.
Night clubs getting play through influx racing men for Blue Bonnets.
Eddie English and Tom Dowbiggin putting on ritz in club enclosure.
Llewellyn Hughes, Fox scenario man, interviewed here, pans film critics.
Jimmy Adams trying out big vaude show Fridays. So far, not much.
George Rotsky pulling in biz with coffee-grout fortune telling stunt in Palace lobby.
Brian Meredith brings out first issue "Seigneur," Lucerne-in-Quebec boost magazine.
Tom Cleary gets rough passage when "Easy Money" pulled out of Princess by censors after Saturday and Sunday run.
Alec Duchesne had summer house pinched on him, removed bit by bit in winter. He got it all back, but veranda, chopped up for firewood.
Fred Littlefield picks up $1,429 for $2 on Blue Bonnets double Tuesday (16) and comes back Thursday with another $137 for $2.

CHATTER

Paris

Tommy Ladd back.
King Kennedy back.
Elsie Ferguson back.
Marc Klaw in town.
Bess Meredith around.
Jenie Jacobs to London.
Ann Suter coming back.
Constance Talmadge to Wales.
Irvin Marks joining the hatless.
O. O. McIntyre at the Markets.
Mrs. Steve Fitzgibbons around.
What happened to Jean Acker?
Claire Luce in stunning sport hat.
Marie Doro seen on a side street.
Pauline Cooke in London for talent.
Corinne Griffith over from London.
Carlos Gardel wants to be a film star.
Mistinguette preparing a new revue.
Still another Ruth Gordon in town.
Hazzard Short another stager in town.
Mona Morgan slipped in unnoticed.
Edna Ferber highhatting the press.
Julie Batcheleder giving farewell party.
Nan Sunderland buying lots of clothes.
Jack Mulhall almost buying out Sulka's.
Sayag all for Monte Carlo and out of Ostend.
Sophie Tucker blocking traffic at Claridge's.
The Kastners looking for an apartment.
Claire Windsor with Mrs. William Vanderbilt.
Dmitri Buchowetzi to London for Paramount.
Hal Sherman beating it back on the "Bremen."
Herbert Carrick playing at the Petite Chaisel.
Rush of the entertainers to the Riviera is on.
Audrey Pointing among the cinemites in town.
Claridge bar serving chips reeking of kerosene.
Frank O'Neill coming over again to do the bars.
Estelle Taylor writing she's delayed her trip.
Paul Lyssac telling about 14th street and rep.
Buck MacGurrin's wife has opened a hat shop.
Mary Heaton selling a bag to Cornne Griffith.
Lenore Bushman beating her dad, Francis X., over
"Baby Face" Macklin is over after a season at N. Y.
Mary Rokk getting a coat of tan in Juan les Pins.
Dagmar Godowski back in Paris to finish her book.
Irving Strouse press-agenting the American mayors.
Number of imitation Anna May Wongs are around.
Carlyle Blackwell the best looking man at the Ritz.
Roberto Ray here from Hollywood for Spanish versions.
Maria Corda looking enviously at the casting directors.
Rosie Dolly again mentioned as a possible July bride.
Sadie Jackson back from Berlin to Paris night clubs.
Donald Duff, former N. Y. juv., now settled over here.
Helen Westley and Phil Moeller to Germany and America.
Maya de Chourinow believes dancers should dance alone.
Constance Bennett is not going to have her old apartment.
Latest photos of Jane Helbing well in evidence in Paris.
Norma Talmadge expected at Juan les Pins for summer.
Courtney Savage imbibing fresh air and more at the Coupole.
Edward de Merz and Vivian Jackson partnering for a night club.
Victor Glover raving about the new English play, "The Vulture."
Gloria Vanderbilt having cocktails at the Ritz with Claire Windsor.
Hy Mayer has taken an apartment in Paris and intends to settle here.
Eddie Goulding in swallow-tails at Zelli's, previous to back to New York.
Baroness Hatvany well satisfied with earnings of "Tonight or Never."
Mr. and Mrs. Gene Schwartz back without even a glimpse of the Dolly sisters.
The St. Denis Cinema has a lavendar finish in the toughest section of town.
Jean Schwartz and Irvin Marks week-ending in Fontainbleau at Jenny Dolly's.
Dorothy Harrison, formerly Paramount script girl in Hollywood, studying French.
Nita Naldi and Lou Tellegen (not together) at the crowded cocktail hour at the Ritz.
Albert Johnson over to see if Europe can offer anything in the line of stage settings.
Issy Percival's mother out of Hollywood and in Paris for a year. Both off to London.
Elsie Maxwell giving another brawl and inviting the whole town to see the show stars.
Barbara La May at the Lido got married quietly last month to Dorian of the Zahn agency.
Famous Argentine theatrical producer and gambler, Romero, is in town to crash the talkers.
French exhibitors marvelling at the nerve of Warsaw exhibs closing as a protest against taxes.
Edmond Guy dining at the Bagdad with Jack Forrester and a grandson of Prince Matsuma.
Height of irony is the Automat Marguery next door to the famous restaurant of the same name.
Charles Campbell lives in a Paris flat with a view extending 700 yards each way on three boulevards.
Pepi Lederer from Switzerland to England to join Marion Davies and show she has learned French.
Pearl White hearing her favorite German and American songs over champagne at the Coeurs Brulees.
Charles K. Gordon writing an operetta on a Mexican discovery and taking over Joe Zelli's apartment.
Mrs. William Fitzgibbons to Capri. Also Gordon Pollock on leave of absence from Paramount.
So few passengers on transatlantic liners no one ever buys tickets before date of departure this season.
Angella Taylor, beauty expert, here to recover her voice which she lost in New York giving health talks.
William Krause, of Beverly Hills, here with the best looking Rolls the Champs Elysees has seen this season.
Jules Brulatour writes that if he and Hope Hampton come over this season it will be all rest and no singing.
Alan Ross MacDougall still raving against Raymond Duncan for stopping the sale of Isadora's memoirs in Paris.
Montparnasse artists, etc., who played bits in Paramount "Rive Gauche," want to do extra work as a regular thing.
H. R. Lenormand, Lugne Pee, Georges and Ludmilla Pitoeff at first performance of German players in Schnitzler.
As long as Americans continue to carry 5000 francs around with them, they'll be sure to get gypped in Paris night joints.
Reynaldo Hahn fell on the curb and hit his knee so badly that he won't be able to punch the keys for a couple of months.
The Jockey and the Jungle are dead in Montparnasse. Heat also killing a few of the other two by four dancing joints.
Arthur Moss trying to establish an independent syndicate of Paris weekly letters to small town papers at five dollars a throw.
Janet Flint, sent to America as a French girl named Gino Malo, to do French talkers, writes she wants to come back to Paris. Fed up on Hollywood.
Max Reinhardt announcing that his annual summer drama school will be held this year in Salzburg. Ruth Dennen, of Hollywood, doing the publicity.
Albert Genesson, Englishman, who for the last 25 years owned the newsstand which was the first to put "Variety" on sale in Paris, died after a short illness.
Rumors of Mary Lewis being broke being discredited. Revealed that the ex-Metropolitan star has several annuities, which allows her to thumb her nose at Hollywood or anyone else.
Stewart Brown transferred from Paris to Rome for the U. P., while Wambly Bald, Tuesday columnist of west bank happenings for the Chicago "Tribune," has been added to the day side on the city desk.
Bernhard Ragner, former managing editor of Chicago "Trib's" Paris edition now secretary for Clifford Harmon. One of his first assignments was to get a glass of beer for one of his former reporters.
Gloria Swanson swamped by roses on arrival here, but whisked away to friends and refused to divulge phone number. She's going to London next week for personal appearance, then back to New York.
Colette d'Arville back again at the Crillon after a season of musical comedy in New York. She was formerly Colette d'Etcherry of wealthy French family and is now studying with Berton for her debut in "Carmen."
Paris girls divide into two kinds. Majority wear hats with or without a brim, well shoved back on the head. Other girls, who form the advance minority, have hats which leave the back of the head uncovered and so as to hide one eye.
One young author on being told by a publishing firm in New York that his novel was under consideration for publication, went to the American aid society here for a loan which will help him to stay over all summer. The society offered to send the budding author home steerage.

Reno

Dempsey to referee July 4 fight for box office purposes.
It snowed this week in the mountains within 10 miles of here.
Reno is collecting $5,500 monthly in license fees from gambling games and slot machines.
Los Angeles is sending all its promoters-broke, to Reno with a flock of swell ideas.
Truckee river is so dry now that divorcees have no place to toss discarded wedding rings.
Basque sheepherders from all parts of the state are flocking to Reno to cheer for Uzcudun.
Max Baer's girl friends have all been told to keep away from his training quarters until after July 4.
Four hundred and fifty hay burners are parked at the race track ready for the barrier to drop July 1.
William P. Kyno, racing promoter de luxe, arrived here this week piloting a special train carrying horses and race track attaches.
"Monte Carlo" with 12 gambling games opened here this week, making 126 faro, roulette 21, and chuck-a-luck games operating in Reno.
"Did he kiss her in the kitchen or was it in the breakfast nook?" is the title suggested for a new book by Young Vanderbilt on home life in Reno.
Reno's famous slogan—"The biggest Little City in the World"—may be changed to "The Hot Spot of the Universe," if there are any more shooting scrapes.
Jack Dempsey is considering matching Cornelius Vanderbilt, Jr., and Peter Arno as the semi-windup of his July 4th fight. Vanderbilt can use a gun and Arno will use a drawing pencil.

Bermuda

Too cold to dance in the open in this tropical isle.
Five acts of RKO vaude with a double feature at Reid Hall.
Only two automobiles on the entire island but three picture houses.
The Harry Charnases, the Sam Sachs and the Murray Cohens partying it.
Even if you pay $20 a day for a room, the hotel'll charge you 2c for a box of matches.
Regina Crewe spending a week of her month's vacation. Hubby Cruikshank with her.
Little church near St. George couldn't get any visitors because of competition. Wired for pictures and now capacity.

Toledo

By Dick McGeorge

Temp was up here.
Show biz way down.
Ben Serkowich in town.
No manager named for Par yet.
Howard Feigley's status unknown.
"Times" dropped Sunday radio page.
Ken Benson and that Ford—and his girl.
Chateau La France opened for the summer.
No costly publicity going on in this town.
Empire to house boxing shows once a week.
Boys have started vacation. Wally Caldwell first.
First drowning of the year in the Maumee last week.
Yellow Cab cut rates last week to even them with Knight Co.
Ward Farrar handling Valentine while Caldwell vacationing.
Nick Saffron, crack bowler, killed in auto accident last week.
Not a drop of Canadian likker in town; $27 per case tariff blamed.
Hillcrest Arms opening Tower room for private parties and dances.
Coroner Kreft threw his annual party this week for newspaper boys.
Heavy grunt and groan artists not drawing aytall. Welters doing quite well.
Off to Cleveland and the Shrine convention next week. And then the Open.
Pantheon should do fairly well with "Men of the Sky." Enough talk on it.
Inverness groomed for world's biggest golf show, the Open, here July 2, 3, 4.
Jack O'Connell's Avalon to be ready soon. One of finest naborhoods in town.
Security Home, one of the city's biggest banks, went blah last week. None of the others are in a blooey state—yet.
Although pony golf courses have failed miserably, Ottawa Park and other courses are ahead of last year's record.
Jack Warwick to Marion, O., last week for Harding rites. Formerly worked with late president, on Marion "Star."
Several of the Indian chiefs in the 101 Ranch Wild West spent several nights in the jug here on drunk and disorderly charges. They never did catch up with the show, as their services were not wanted.
Plum Whipple reads "Variety" trying to get some plots for stories. Has been doing it for six years and still no story.
With the selection of Dr. B. O. Skinner for the head of the censor board at Columbus, pictures coming into Ohio may be pictures and not just suggestions.
Rumor that Toledo ballclub will be sold, but only a rumor. Thought an Indianapolis syndicate wants the club, but it is hardly likely Landis will allow such a thing.
Millard Foreman and Dick Overmeyer went 23 holes to a draw, and the match was ended by darkness. Fred Mollenkopf and Dick Roberts waved hankies and lit matches to show the duffers where the greens were. Witt drew a swell cartoon on it.
When the Security-Home bank went blooey last week Tom Kenny started bemoaning the loss of a buck he had there. "It ain't the money I care about; it's the principle of the thing," he wailed. And for that kind of lousy gagging, no one even speaks to him now.

Milwaukee

By Frank J. Miller

B. F. Klein now without tonsils.
Gayety, burlesque house, sex picturing.
John Sundin, once manager of the Bijou, real estating.
New aquaplane ramp at the lake front has been duly dedicated.
The Mill, roadhouse near Kenosha, bombed. Nobody hurt.
Tony Wons, announcing Camel quarter hour, is a Wisconsin product.
C. A. Niggemeyer used to run a stock company here. And at one time he was a silver voiced tenor.
W. J. Damm, WTMJ, Milwaukee "Journal" station, is president of the National Association of Broadcasters.
Cockoo Christensen, star outfielder for Milwaukee, broke his ankle sliding into second. Out for six weeks.
Bernard Depkin, Jr., who recently left here, made many friends in this man's town. They were sorry to see him go.
Aukland M. Hage, now announcing for "Wisconsin News" station, WISN. Station using new condenser mikes.
Town and Country Club roadhouse up the river raided on charge of possessing gambling device. In heart of ultra summer home belt.
Anthony J. Lukaszewski, for 30 years active in local Polish affairs and on staff of Polish paper, now with "Journal." Will specialize in Polish news.
Montague C. Hawtrey, formerly with the "Wisconsin News," now with WTMJ, Milwaukee "Journal" station. Comes from famous English family of actors.
Al Harvey, formerly feature editor "Sentinel," now teaching journalism at Milwaukee State Teachers' College. And never wants to go back to the old job.
A burlesque house stage hand suffered a vision of snakes last week. Rest of the crew wondering where he got the money to see them with jobs so scarce.
Owing to great interest in wrestling in Wisconsin, steps are being taken to put state boxing commission in charge of it with same strict supervision now given boxing.
Under the direction of W. Frank Cunningham, deputy prohibition director, sledge hammer and crowbar division of the enforcement division, raided five prominent key oases.
With Davidson closing its season and not having had a vacation in 10 years, Toney Thenee, treasurer, is at a loss on proper vacation technique. Before he gets the idea it will be time to go back to work.
A. E. Hawes, Chicago, who writes such convincing ad copy for theatre sound distributors, etc., got first hand information about theatres as a theatre electrician. At the Princess, Chicago, at one time.
Compulsory auto liability insurance now well under way among the lawmakers at Madison. Insurance companies fighting because it will cost only $10 a year. If it passes. Almost too good to be true, two ways, other is that those insurance companies are sore.
Despite heat, another house packed with wrestling fans saw Bibber McCoy and Gus Sonnenberg do their wrestling act. Although thrown out of ring a couple of times, Gus finally won by bouncing off ropes and landing on McCoy hard enough to push him over for the last out.
New York "Evening Post" giving Milwaukee tremendous plug for crime, justice and police efficiency. It's a "Post" series. No gangsters, mobs or racketeers here. Cops get 'em and jail 'em same day. "Post" holding up Milwaukee as the model American city in that respect. Admits there are 3,300 speaks around, but no chain operation or muscling

Long Island

By Joe Wagner

Lake Ronkonkoma is for sale.
Outdoor archery lonesome-like.
Dog races at Mineola attracting.
Beaches crowded. Mobs with fish hook pockets.
Thomas Craven likes Queens and especially Bayside.
Polo is bringing out the swanky crowds on the north shore.
Coast Guard to curb motor boat speeders in the Rockaways.
Morty Gold has outdoor wrestling shows at Dexter Park, Woodhaven.
North shore banks are reducing the interest rate on saving accounts.
Bill Tilden has an apartment house in Forest Hills named after him.
Simon Flaherty now controls the Queensboro arena in Long Island City.
Island clubwomen are harping about the showing of the gangster pictures.
The Oyster Bay "Enterprise-Pilot" is celebrating its 50th anniversary.
Lord's Day Alliance has started a drive to enforce the Sabbath Law in Queens.
The "now open" signs on the brownie golf courses mean nothing to the Islanders.
Joe Sweeney, former city editor of the Long Island "Press" of Jamaica with City News.
Guests at the Rockaway Chamber of Commerce dinner are still waiting for Mayor Walker.
Coal company in Jamaica gives rides in the new auto-giro with any order for five tons or over.
Charles Reed Jones when not writing mystery stories reviews them for the Long Island City "Star."
Clearview Golf Course in Flushing still in private hands. The City of New York will take it over about July 15.
Celtic Park in Long Island City, for 30 years the outdoor home of the Irish-American Athletic Club, is now a home development.
West Side Tennis Club in Forest Hills getting its courts and stadium ready for the national and international matches in August.
Jack Sutphin, former city editor of "Queens Evening News," now head of the new Flushing office of Long Island "Press" of Jamaica.
Fence surrounding the beach of the J. P. Morgan estate at Glen Cove has been moved nearer the water-line to exclude public bathers.
Thousands at Middle Village for memorial services for 1,031 persons who perished when the steamer "General Slocum" caught fire and sank in East River, June 15, 1904.
Richard Bolton, editor of the Queens "Evening News" of Jamaica is broadcasting the Island news flashes afternoons over Station WMRJ.
Queens will shortly have an open-air theatre in Sunnyside Park, Long Island City, for the Play Group of which Harry M. Cooke is director. The first production next month will be "Ten Nights in a Bar Room," done in the Hoboken style.
East Hampton just celebrated the 140th birthday of John Howard Payne, author of "Home Sweet Home." Although Payne family claims that he was born in Pearl, New York, East Hampton and Island historians honor Payne as a native son.
On the Merrick Road in Jamaica, Long Island, a picture theatre partly completed now stands abandoned. About $70,000 put into the project. A group of civic workers, known as the Alban Manor Civic Association is now seeking aid among the merchants of the community to see the theatre through. They claim it will attract new biz to the nabe.

Denver

Biggest crowds ever on dance floor at Elitch's.
Editorial force on "Post" go to work an hour earlier.
Geo. M. Watters, Hollywood scenarist, visited friends here.
Sunday "News" has cut drama to one page. "Post" still using three.
Stuart Barrie, Paramount organist, has returned to the Brooklyn Par.
M. B. Shuttee, Rialto mgr. in Kansas City with the Mrs. A new arrival.
Harry Huffman, owner Aladdin and Tabor, on trip through Panama Canal.
Ralph Freese and R. R. Brown, KOA announcers, drove to Cal. on vacation.
After opening twice on Thursday the Paramount changes back to Friday openings.
Eugene S. Thomas, mgr. Atwater Kent radio audition contests, here arranging for Colorado auditions.
Frank Wilson has resigned as m. c. at the Denver, dropped stage name of Dave Craig and returned to Chicago.
Fred Lehmitt, leader Denver theatre orchestra, in Kansas City installing 14-piece orchestra in Newman theatre.
Exhibs seen on film row: Sid Wisebaum, Idaho Springs, Colo.; Chas. Kline, Deadwood, S. D., and Harry McDonald, Torrington, Wyo.

CHATTER

Hollywood

Ralph Block back from New York.

B. B. B. still wearing that slave bracelet.

Ernest Vilches' wife has joined him here.

Eddie Dowling will build a Malibu Beach home.

Jean Harlow has a yen to play "Joan of Arc."

Marion Marsh heads for New York soon on a vacation.

Wallace MacDonald trying his hand at selling Multicolor.

Mrs. Louis Bernstein, wife of the music pub, and daughter Lillian in town.

Martin Flavin will write his next for Paramount among the literati of Carmel.

Elizabeth Borton of the Boston "Herald" here for interviews with the celebs.

Billie Dove feeling pretty good over those three prize-winning Scotties she raised.

Roy Chanslor has written a play, "Yes Girl," which he is directing toward Broadway.

Quinn Martin sitting in for Al Lewis as scenario chief at Fox while the latter is east.

John Meehan plugging a play written by his son John, Jr. Pop may produce it locally.

Dick Shayer invited 75 guests to celebrate his sixth wedding anniversary; 250 showed up.

Garden parties by the colony at Beverly Hills are now under canvas. Those cool breezes from the ocean.

Garrett Graham is confined to his home with a probably app op in the offing. On his recovery he'll go to Paris.

Sign tacked in a conspicuous spot at Hollywood at Vine heralds: "Prosperity Returns September First."

Dorothy Hope is an arriver, representing "Movie Fan," a new British publication edited by Herbert Joseph.

Joe Cherniavsky, former music director at Universal and later ditto for Publix in New Orleans, is back in town.

Edith Ellis, who wrote "White Collars," scribbling another play in which her daughter, Ellis Baker, will star.

Roofs covered with mortgages become an actuality with installment paying for shingles started by housetop finishers.

Gae Foster's first unit for Fanchon & Marco since the advent of the twins will be "Camera Angles," opening in about a month.

Eddie (Blackout) Welch accompanied Bert Wheeler to New York to attend the Friars' Frolic Sunday the 21st. Both return in three weeks.

Anna May Wong is the most popular star at Par's publicity department. Does anything the p.a.'s think is good publicity without asking questions.

Eager bunch of Hollywoodians will o. o. Reno over the 4th for the Baer-Uzcudun fight, with special trains leaving here Friday aft. Back Mon. morn.

Mr. and Mrs. Cedric Gibbons (Dolores Del Rio) have rented their Santa Monica home to Billie Burke for the summer and will occupy their Outpost home.

General Lodijensky, his two former cafes folded via fire and later bankruptcy, has opened a new one at Santa Monica, on the site of a former club also downed by fire.

Ritziest golf and eating clubs are letting down their bars just for transfer fees of delinquent memberships, with minimum annual dues and no initiations, assessments, etc.

Sam Green, manager of the Majestic Theatre building, leaves for Europe on the Paris with Mrs. Green July 3, after getting nothing but funny propositions in his attempt to rent the theatre.

Carman Barnes, at Paramount under salary a long time with her first part yet to be played, visited Dave Selznick last week. The actress-writer wanted to know when she could take her vacation.

Easiest way for generous free publicity still is to ignore a speeding or traffic violation ticket. Dailies here go for spreads, photos, etc., whenever a picture personage has a traffic officer sent after him or her—usually it's a her—for failure to honor a summons.

Hollywood Blvd. Ass'n boasts on its letterhead that the town grew in nine years from 30,000 to 153,000 population; postal receipts from $63,000 to $550,000; phones from 8,600 to 52,000, and banks from three to 30. This includes the defunct Bank of Hollywood, Guaranty Bldg. & Loan, and the very recently floppo West Hollywood bank. Association already ballyhooing for a "Happy Xmas."

Washington

By John Daly

Duke Fosse getting ready for a roller-skating rink.

Frank Morse about to launch a new Washington column.

Bob Long, manager of the Alvin, Phila., visiting the home folks.

Oswald Schuette, former newspaperman, now fighting the so-called Radio Trust.

After 11 weeks in Washington, National theatre stock disbanded. No legit until fall.

Dave Lawrence has withdrawn his offer for the Washington "Post." Reported offered three millions.

Mabelle Jennings, dramatic editor of the "News," has given up the desk after three years in harness.

Leonard Hall, former Washington dramatic critic, now managing editor of "Photoplay Magazine," visiting his friends on the banks of the Potomac.

Sol Bloom, running the George Washington Bi-Centennial, received a carload of buttons—for lapels—with the First President's bust rampant.

Loop

Dave Chasen played golf with Al Capone.

Hazel Flynn has a reversible wardrobe.

Life is hardly worth living, sez Max Turner.

Bill Jacobs spends most of his time watching the nags.

Montreal is beckoning to Carol Frink and Clark Rodenbach.

Steve Trumble CBS, missed his boat and stepped into the lake.

Class hotels going heavy on the cut rates for convention trade.

John Billsbury made the Palace booking of the Chicago Paulist Choir.

All Chicago bridge-players agree on one point; Sam Roberts is the worst.

Jules Green pessimistically refuses to believe hay fever can be checkmated.

Fritz Blocki was host to the other columnists of the town in his home. Fritz no longer lives in Evanston.

Doris Keen had her picture and biography in the "Daily Times" for winning "Variety's" picture critic's box score.

"Homer Hogan Day" put on by Herald and Examiner. Honor accorded the KYW manager as part of a subscription drive.

"Eat More Meat" was the thought left behind by a stockyards gala parade that tied up State street one afternoon. Meat is selling cheaper than ever before.

Betty Walker, "The Masked Reporter" on WBBM, and Wendell Walker, agency account executive for the deodorant, bankrolling the program, are brother and sister.

Al Williamson flew to Detroit to put an NBC nameplate on a mike Henry Ford was using for his first formal broadcast, so that the news photographers wouldn't confuse the network handling the event.

New Haven

By H. M. Bone

Circus is due July 2.

Chain store selling pop novels for two bits.

One dance hall is offering free refreshments.

Bill Black doubling as Par house mgr. and p.a.

Public golf course offers nine holes for 50 cents.

Prof. and Mrs. Jack Crawford to Madison for summer.

Open-air pro wrestling making money at White City.

Eli Cohen hooked up with Walter Jennier for four weeks.

Eastern League started night baseball here last week.

One of S. Z. Poli's hobbies is angeling a steam laundry.

Smith Ballew barnstorming at Bridgeport Ritz ballroom.

Wonder what became of Ollie Epps since the college closed.

Bad weather has had shore concessionaires tearing their hair.

When it comes to mind reading Eddie Weaver is a good organist.

Helen Scholder-Perutz off for summer concert tour of the Continent.

Local "Times" has femme columnist patterned after big-town stuff.

Ask Terry Turner what he thinks of a certain fire inspector in this town.

Local stage crews reconsidered former vote and finally accepted that cut.

Local stenog wrote a lyric for a pop song to be published shortly in New York.

Fifteen special Federal agents in town to curb Yale commencement liquor traffic.

Local literati will miss William Lyon Phelps, who has left for summer home in Michigan.

Despite the depression, Lew Schaefer has an air of prosperity about him—it's the new sport shoes.

Stage crew and house staff gave Walter Stuart golf clubs and traveling bag when he switched to the Hartford Allyn.

Yale boys have their own system. Scouts cover openings and report to student body. Opinions mean yes or no on stude trade for the week.

Pittsburgh

Hal Cohen

"Follies" staying another week.

Dave Broudy looks like a Mexican.

Schnozzle Durante in town to see Ziggy's new one.

Dick Leibert has turned inventor. Gadget for car.

Penelope Redd, the art critic, bug on billiards. Table in cellar.

Wesley Eddy due back at the Penn for a week opening July 3.

Poker-playing newshounds looking for an outdoor spot for the summer.

T. D. Bonneville, g.m. for Shuberts here, leaving for a vacation next week.

Stanley using 150 locals in that all-Pittsburgh stage show starting Friday (26).

Somebody ought to put Kenny Kenfield's experiences into a book. Grand fiction.

Jack Pearl says he doesn't feel a sketch is okay until the missus puts her stamp on it.

Arnold Stoltz, former WB exploitation man here, has landed with Loew's in Baltimore.

The same week of the general WB cut, Dick Powell had his option taken up with a raise.

Sally (Mrs. Fuzzy) Pfarr, wife of "Sun-Tele" columnist, off to New York for a stage break.

Harry Marx helped name Elsie Rossi "Miss Brooklyn" last year and now she's being glorified.

Joe Urban must have dropped about 10 pounds during that hectic "Follies" dress rehearsal.

Stephanie Diamond, with George Sharp stock last season, has been added to the WACE staff.

Mary Lee has taken on weight and Dorothea James has red hair growing longer and redder.

The dailies went for Mary Lange and Zecil Silvonia. They're Pittsburgh gals, in the glorified crop.

Zieggy threw a big party for the principals in his room at the William Penn Hotel after the premiere.

Mitzi Mayfair, the Gus Edwards protege, a niece of Bill Pigue, former school editor of the "Press."

It may not mean anything, but the National Casket Company has moved right into the middle of Film Row.

Reynolds Sisters, Marguerite and Lillian and Pauline Bellau now at the Villa Royale with Sammy Walsh.

The Jim Sharkeys have taken a cottage for the summer at Conneaut Lake, where Herr Schmeling is in training.

Lew Joseph and George Weigand, the Nixon b.o. men, will be ready for a rest sanitarium at the end of this week.

Harry Feldman, the big insurance man, back from the shore after a few days with Joe Penner and Ed Lowry.

John McGreevey and his bride spending their honeymoon in Troutdale, Colo., where there's no phone or post-office.

Everybody thought that Bernie Armstrong-Johnny Harris "prop" fight at the Variety Club party was the real thing.

Although she can speak little or no English, the minute Reri hears the word "picture," up comes her skirts immediately.

Those three caught in that Fulton ticket swindle are free under $1,000 bail each and will face trial at the September term of court.

When Jay Mills told a caddy who didn't know him that he (Mills) was the worst golfer on the Schenley course, the caddy replied "No you're not. Jay Mills is."

Birmingham

By Bob Brown

Near beer may be near.

R. E. Weaver, Jr., knows his publicity.

Looks like vaude will stick at the Alabama.

Yarbrough's Park under name of Pirates' Den.

Myrtle Snell always carries a pencil and pad in her hand.

Joe Ford is at KTBS, Shreveport, La., and chief announcer.

Bert Gilbert likes banana splits and is a pal of John Douglas.

Cool weather has ruined necking and business at East Lake park.

Latest economy wave is to have ushers clean up in front of theatres.

A stock company may open this fall, either at Erlanger, Lyric or Temple.

Ben Sims brings pansies to the office and puts them in a vase. On whose desk?

Sunday tennis and golf legalized by state senate. Nobody knew they had been breaking any laws.

Neighborhood houses are operating only on Saturdays with exception of West End and Five Points.

One of those weddings was staged at Montgomery last week. Merchants tied up and furnished everything.

Joe Miller is a new member to one of those lending libraries. And is dreaming of a vacation in the northwest, where there's not a show within miles.

Friday was pay day at Alabama; the first since opening with vaudeville. Envelopes were being handed out in the office. Cashier phoned back stage to get the stagehands to come get their pay. Ten minutes later no response. Once again a call and no response. Thirty minutes later s. h. came strolling in. Moral: Stagehands don't worry over money.

Oklahoma City

By Geo. Noble

Baseball is itself again.

Stockingless gals repeating.

Main stem admish prices to stand for summer.

Minnie golf spots as bare as chicken lots.

Col. Hadley still tearing up sweepstakes tickets.

Thermom at 90, so Tom Johnson's playing golf again.

Straw hat week ran true to form, cold enough for earmuffs.

Ed Peskay slid into a seat at the Palace and out of town in one afternoon.

Bert Stern says depression isn't all of it. He knows some of their wives.

Todd Ferguson is causing talk by his nightly consumption of chopped lettuce.

Picture mobs beginning to go for those 3-for-1 shows at the Warner Sat. nite previews.

Fancy drinkers of fancy drinks still paying fancy prices. Make it nancy drinkers if you want to.

Unusual sights: John Shoeppel, Warner mgr., in formal morning coat and wing collar ever Saturday.

Russell Taylor of the midwest says show business is still hard work. Russ should be east where it's labor.

Ramsey Productions made the first sound picture in Oklahoma City of Paul Christenson and his radio orchestra.

You can play vest pocket golf free on a North Broadway course while having your pants pressed. (Another repeater.)

A. B. Momand helping by adding catch lines at bottom of his letterheads. First is, "Bad times are licked by good men."

One girl has married so often she has rice marks. (Copy reader: If you're tired killing out this gag, let it ride, just for Oklahoma.)

Manager W. B. Skirven can't understand how any one can resist the dancing on the roof garden atop his hotel, though he hasn't tried it himself.

Post Roads

By AL Crawford

Hastings theatre dark for almost a year, now playing pictures.

Only vaude in Westchester now at Loew's and RKO Proctor's, Yonkers.

Arthur Joseph Hotels, now operating historic Getty House, Yonkers.

Hillcrest theatre, Tarrytown, to open in fall as bowling and pool place.

Peter Morrow, 47, former theatrical advertising man, died at Yonkers.

Mayor Jimmie Walker guest of A. C. Blumenthal for summer at New Rochelle.

Dog races at Yonkers last Saturday (20). Proceeds of gate to county children's society.

Pelham Heights, where Mayor William McBride presides, is smallest municipality in state.

William Edwin Rudge, 54, head of the printing company that bore his name, died in Mt. Vernon.

Mt. Vernon chamber of commerce is going to see what can be done about banning gangster pictures.

Dobbs Ferry wants it known that Peggy Conklin, ingenue in "Old Man Murphy," was born and lives in that burg.

Coupla kids stole roll of 35c tickets from RKO Embassy, Dobbs Ferry, and were peddling them to pals at a dime a throw.

Beechwood Players, crack amateurs in the Hudson Valley, closed season with "Belle, the Typewriter Girl, Or the Vampires of Chicago."

Mrs. Eva Rollins Young, 46, wife of Theodore C. Young, in charge of real estate for Paramount-Publix, died at her home in Pelham June 17.

R. A. Gushee has leased his Longue Vue Inn, Hastings, for a term of years. Place has been dark for several years. Once was county's class resort.

Marion D'Elene, 25, real name Marion Devine and said to be daughter of a N. Y. City police sergeant, cabaret singer of White Plains, attempted suicide by shooting. She will live. Jealous of common law husband.

New England

Flop last season drives Noah's Ark off the midway at Revere Beach.

No biz has forced the last taxicab off the streets of Bossy Gills' town, Newburyport.

Home talent shows, taking cue from film houses, are having gift nights to pep up biz.

Julius Caesar in court in person at New Bedford. Just a witness in a marital discord case.

Harry S. Smith has been elected president of the Worcester Philharmonic Orchestral Society.

Hot dog "palaces" springing up all over. They're the answer to a quick and cheap lunch in these days.

Many film theatres, taking economy plunge, cutting out supper shows and giving one matinee and two at night.

Chinese restaurants emphasizing in advs hideaway booths for mushers, and giving adagio trippers big break in floor shows.

Paul Angel, Cape Cod scribe's a fussy guy. Linked as being affiliated with the Cape Playhouse he bobs up to say it ain't so.

Bill Jones, long time leader of orchestra in Fox-Poli Capitol, Hartford, is doing the m.c. tricks following the departure of Don Gil.

Albert Burke, spotted by a film scout while appearing with the Louise Galloway Players at Brookfield, Mass., lands job at Hollywood.

Hadji Ali, fire-eater with F. & M. Moroccan Idea, gave a dinner party to members of the company on his wife's birthday while playing Worcester.

Allen's theatre, New Bedford, in uproar when a gent decided to shuffle off and swallowed poison. He survived.

Charles W. Reed of Brunswick, Me., gets a year's contract with M-G-M to paint backgrounds and design costumes.

New sort of theatre opposition in Springfield. Thousands attended a night street dance for the benefit of the mayor's unemployment fund.

"Variety" mugg with the excess and niece visits Woonsocket, R. I.; goes to restaurant where waitress asks him if he wants it all on one check.

Irene Rich's daughter, Frances, played the role of Petruchio in "Taming of the Shrew," the senior commencement play at Smith College, Northampton.

They haven't even heard the word "depression" up in Norway, Me., Mellie Dunham's stamping grounds. Town's ski and snowshoe industry is booming.

June 22 to 27 is "Shine-Your-Shoes-Week" in New Britain, Conn., where the bootblack boys have ormed the "Upstanding Shine Club" to uphold the golden rule.

Denis D. Bertrand, Washington newspaperman, stepped down the aisle with Bertha Poinier at New Bedford. Ceremony unites two old families of Arcadian descent.

The late William H. Bristol, Waterbury, Conn., inventor of electrical and recording devices, including Bristolphone, and a pioneer in talkers, left an estate of $1,700,000.

Everett, Mass., board of censors refused to ban gangster pictures so instigator of attack, Councilman Virgil W. Tobey, will make a second attempt to have the City Council order the board to act.

Three years after M. J. Connor, Portland, Me., newspaperman, razzed the Lynn, Mass., police for not finding a wrist watch stolen from his wife, Chief Inspector Kane recovered it in a pawn shop.

Lewis Mills, erstwhile member of a troupe of Negro minstrels, danced his way out of jail at Rockland, Me. Lacking cash for a fine, Mills did some stepping and the court audience passed the hat.

Mrs. Elsie Marianna Chapman, 54, at one time the only woman press agent for a circus, was married to Henry Hardiman, 71, at Fitchburg, Mass., June 12. Hhe former husband was press agent for Robins' circus.

Return of warm weather to Highland Lake, Conn., brought out a cotton-tail rabbit that hops close to a cottage each night and cocks up its ears while radio music is being played. But let a period of speaking begin and the rabbit leaves, only to return when music is resumed.

Providence

By A. A. Marcello

Matt Rielly around.

Screen ads panned plenty.

Jack Hobby on golf heavy.

Police taboo circus parades.

Jack McCarthy, of Loew's, has day off now.

Billy McDermott still doing his Cohan stuff.

Tim Harrington is that way about Charles Ruggles.

Modern theatre playing to dancing school revues.

J. P. Calvo, formerly of the New York "World," now m. e. of "News-Tribune."

Except for one of two spots theatre business here has been way off for the last three or four months.

CHATTER

Minneapolis

By Lester Rees

Mort Singer on visit.

Bennie Berger out of hospital after siege for ulcers.

Bob La Fevre, manager of Lyric theatre, over honeymoon.

Larry Rich signed up pair of local hoofers to tour RKO circuit with his act.

Chicken farm of Gordie Greene, theatre mgr., is mecca for local show folks.

Morgan Ames, RKO here, says closing of Des Moines house is just for summer.

Portal Players, leading local Little Theatre group, end season with Biblical drama, "David."

Harry Dryer, local exhib, touring northern Michigan with girl model show and picture, "Damaged Love."

Managers praying for rain this week to drive convention visitors indoors. Crops and showhouses need the showers.

Burglars, discovered by manager of Savoy, independent grind loop house, locked him in office and fled after taking contents of blasted safe.

Ernest Lawford and Edward Fielding here from New York to appear as guest stars in U of Minn production of "Marco Millions" July 2 and 3.

Man who picked up $3,000 brooch in gutter and returned it to Grace Menken (Mrs. Bert Lytell) received $300. Jewelry was lost while she was playing engagement with stock company here.

Kansas City

By Will Hughes

Greater Kansas City Jubilee to be celebrated June 24-28.

Johnny McManus is planning on driving to the west coast during his vacation.

Harry Brewer is prompting a special train to carry local fight fans to Cleveland, July 3.

Harvey Hammond is leading the community singing at the Midland through a mike and loud speaker. Back seats a block from the organ.

The first car of 1931 wheat has been received here. Stream of golden grain will soon be at its height through here, and that means money.

Spring racing season closed at Riverside. Bang tails and owners with the track officials on to Reno. Encouraged by the large crowds Bill Kyne will promote a fall season with the track enlarged to a mile.

A mother robin has built her nest on top of the Whirlwind coaster, the noisest place in Winnwood park, and is raising her brood 100 feet from the ground, paying no attention to the grinding car wheels or screams from the riders.

Three little daughters of Mr. and Mrs. John McManus are happy. When "The Devil to Pay" played the Midland some time ago Ronald Colman sent a wire-haired puppy to be given away as exploitation. The McManus kids became attached to the dog but he was given to a patron. Now the owner, leaving the city sold the pet back to Mac, and that's the story.

Columbus

By Walt Harvest

Can biz get worse?

Jean LaRoe coolest looking p. a. in town.

Atta-Boy Dobson returns from Maryland.

Theatres take to radio for program boosts.

Josephine Roberts, of "Three's a Crowd," visits local friends.

John Bowen returns from vacation with tan but without bride.

Homer Harmon takes up still collecting along with exploitation.

Burns O'Sullivan best liked and generally most silent manager.

Harrold Eckert insists that those two r's belong where they are.

Dinty Moore has them gasping with his tan and cream outfit these hot days.

Russell Bovim teaching ushers how to behave. Too much army biz now out at the Ohio.

Nell Roy, ingenue of "Girl Crazy," during New York run, is visiting the folks here this summer.

Filmdom isn't sad one bit as censor board head, Clifton, prepares to turn over post to successor.

Charles Webster, of theatre guild, weds Elizabeth Knapp, non-pro of Pittsburgh, between shows here.

Watty Watson so much ahead of his former self he takes time out to renew acquaintances with critics —and in their offices.

Burlesque still pulls 'em in, despite loud-sounding fans and plenty of heat on the customers who can't get down to burlesk dress.

Tod Raper assumes radio editorship along with picture tasks but job means little, due to limiting of radio space by local dailies.

When Milt Caniff sent his wife to Dayton for minor operation recently, newshounds flooded hospital with notes inquiring about her.

Townsmen who point with pride to good architecture are waggling thumbs at facade of new First Congregational church, here (said to be top for anywhere). And it's right next door to new art gallery, also no shanty.

Seattle

By Dave Trepp

Young Reiter has new car.

Carl Reiter attending to his bank.

Chick Johnson fishing with Ben Paris.

George Clark, manager at Moore theatre for stock.

Eddie Cooke says legit season due for pickup this fall.

Seattle rep having dandy 1st year in own Little theatre.

Tiny Burnett to Vancouver week ends for the races and a weaker purse.

Patsy Brittain with kiddie show at Orpheum here and in Tacoma wins critics.

Club dates for artists scarce but some hopes report Keighley & Roscoe, F. & M. bookers.

St. Louis

Ed Daly back on old job as p. a. at the St. Louis.

Midget golf courses most uncongested spots around.

Bobby Roberts, KWK radio star, doing a turn at the Fox.

J. J. Shubert in town to see how muny opera is getting along under his direction.

The Rolling Stones, WIL radio favorites, put in Fanchon & Marco unit organized here.

George Hassell and Sybilla Bowhan latest Broadway pair to arrive for muny opera productions.

Leonard Ceeley and Guy Robertson have concluded their two-man golf tournament to sing leading roles in "Nina Rosa" this week at muny opera.

Nearly always a ping pong game going in improved gym at Skouras Brothers' offices. Thornton Sargeant and Reeves Espy both admit they're pretty good.

Portland, Me.

By Harold Cram

Motor tourists in good numbers.

George Hamblen still in hospital.

Colonial after opening for a week or so closed again.

Billie Reeves makes entrance at all first nights here.

Abe Goodside can't stay out of the theatre business long.

Plenty of outdoor carnivals playing weekly on the petticoats of the city.

Dr. Rockwell mixed up in wet pavements and motor smash. Nothing serious.

Cosmetic demonstrator giving talk and demonstration on Keith stage with samples.

Noel Coward's "Hay Fever" to be opening show at Surry July 7, with Barbara Bulgakov as lead.

Edward D. Graham, Norwich football coach, to become football and baseball mentor at Deering.

Leon Tebbetts, "Sunday Telegram" scribe, getting out special Maine resort edition, due July 5.

For a while back theatres were taking over churches. If business keeps on churches will stage a comeback.

Westport

By Humphrey Doulens

Sada Cowan visiting the Arch Selwyns.

Raymond Knight has a place at Redding.

Claiborne Foster spending a week with her mother.

Nunally Johnson was at Silvermine for a few days.

Essex Dane quietly perfects plans for her theatre at Norwalk.

Hy Daab has shelved Compo for an elegant house on the hill among the artists.

Bucky Harris, manager of the Detroit Tigers, has taken a cottage at Compo Beach.

Ted Healy staying week-ends with his mother at Darien. No more costly estates for Ted.

Mrs. Frederick Burton to Hollywood to join her husband completing "An American Tragedy."

Eva Le Gallienne is improving rapidly at Norwalk hospital from burns received here in explosion. Josephine Hutchinson likewise better.

Peggy Wood, who has returned to Stamford after two years in London singing in "Bitter Sweet," will give a concert for little church there.

Daniel Frohman coming out for opening of Lawrence Langner's country playhouse. Revival of Boucicault's "Streets of New York" first. Countryside is excited about the project and the landowners are giving countless teas and receptions.

Des Moines

By R. W. Moorhead

Jess Day vacationing.

Dixie Longley's swell new car.

Boys going in for hot weather marcelles.

Even the state house in for penny economies.

Chief amusement building rock pools and gardens.

Geo. Manker Watters spieling on Hollywood sophistication.

Ziegfeld should gaze on a couple of gals in the P-P office.

Ninety percent of the new autos behind plate glass windows.

James Hartley (Harmonica Jim) organizing bands among playground kids.

Amusement parks exploiting public weddings, diving horses and whatnot to spotty biz.

Stork announcements anticipated here from the Jay Mills, Pittsburgh, and Herbie Kochs, New Orleans.

Lee Keyser ticipates good profit from night baseball this season. Attendance oke to date wth femmes foremost fans.

Keith Gingles, leading man, and Edna Booth, ingenue with Ward Hatcher company at the President during the winter, married in Denver.

Fort Wayne

By Bob Baral

Jack Reeder playing at Triers.

Robert Collier churup for dentists.

City airports busier than railroads.

New eaterie, "Den of 40 Thieves," opens.

Mallers Brothers take over Broadway.

Majestic playing co-operative burlesque.

C. H. Matson new superintendent of G. E. works.

Theatres have cut ads to practically nothing.

Edna Hodel of WOWO, known as "Hoosier Sweetheart" now.

Austin Cooper of Hotel Indiana marries Robye Nichols of Waco, Tex.

Harry Mossman wins city-wide marble tourney and trip to Atlantic City.

J. H. Cooper, new superintendent of Pennsy, here, comes from Reading, Pa.

William Noll, Jr., Golden Glove victor last winter, training at Lake Wawasee.

Ruth Wheelock of this city, and formerly American consulate in Europe, visiting here, announces engagment to J. H. Chapman, American consul to Nagoya, Japan, with wedding set for next month over there.

Indianapolis

By Gene Haynes

Publicity almost at standstill.

Summer dance halls making plenty.

Taxi rates down to 15c for third of mile.

Peggy Hoffman, local radio fav, at Indiana.

"News" editorially boosted stock at English's.

Ted Nichols, former critic on "News," now stock p. a.

Harry Daniels, "News" radio ed, at Chi radio convention.

Clarence Jackson is again to play Simon Legree in "Uncle Tom's Cabin" for his 48th year.

There's another Wagner—and he's a composer. Henry Wagner, Evansville, former bartender, publishing his fourth song.

Towne club in Antlers hotel felt the prohi axe when a dozen agents arrested operators. Names of 50 guests taken. They are shaky. May be called as witnesses.

Detroit

By Lee Elman

Local fluffs getting ready for the grandest drag.

Carl West lost 21 pounds. Doesn't mind. Plenty left, he says.

Mike Falk and his band at the opening of a new shoe store.

Arthur Frudenfeld of the RKO goes to Grand Rapid every now and then.

Sammy Clark may manage a band. Figures he'll come in handy chasing rubber checks.

Bill Raynor took Frank Smith of the "Mirror" out to play some golf. But was unable to get a bet.

Penny Pollack went for a set of golf clubs. Stepping out with the money boys on their home grounds.

Maurice Cappy Caplan threw a party at his country club for the Film Board of Trade. With eats, too.

Roy Kalver had a visitor last week. She drove his car back to Chicago. Now Roy is walking again.

Jerry Carman wishes to announce that all the roads have been paved.

Sol Berns, Jr., copped honors in his second year at U. of Mich. The old man says he's a chip off the old block.

"Dynamic" Dave Davidson came here for four weeks and has been here 14 months, still longing for dear old Chi.

Despite an alleged personal invite, Eddie Weisfeldt, Jr., can't get to the Schmeling fight because he can't get in training in time.

Del Delbridge was plenty nervish on the stage at the Fisher opening performance. First time he's been on the stage in almost a year.

Dallas

By Rudy Donat

Everybody looks blue.

Unemployment worse.

Paul Short has pash for flannels.

Negroes pulling state song contest here.

Gus Eyssell to New York. With P-P there.

Hal Ramsay vacationing in Canada, home.

Leroy Bickel and Besa Fairtrace off sick list.

J. O. Cherry and Cliff Stiff seldom seen, less heard.

Willard Young takes place of Tim Binford, Fox, deceased.

Norman Pickett and Louise Wood film row sec.'s, married.

"Blue Angel" so-so at Melba. First German pict. here.

Johnny Weismuller imported by dept. store for the swim fans.

John and Jim, two of the Swor boys, back. Bert stays in N. Y.

Music-dance schools, folding for summer. Town's loaded with 'em.

Coupla Palace musicians gone into the cafe biz. Others looking for jobs.

Mrs. Homer Phillips, who recently died in N. Y., native. Wife of the P-P musician.

Papa's ballyhooing Renfro Knickerbocker, Pulitzer winner, as a native. Dad's a preacher.

City dads created commish to handle muny broadcaster, WRR, meaning more politics.

Bill Wolfson graduates into Frank Starz' shoes, more or less as advertising chief for RKO southern.

Little theatre cutting $1.25 top to $1 next season, plus 10-day instead week runs. Hoping to offset two flop seasons in row.

Delaware Water Gap

By John J. Bartholomew

Robert Hilton, Australian baritone, sailed for England.

Harry Ford's orchestra for one night at Penn-Stroud grill July 10.

Al Bernard, Dutch Master Minstrel on NBC, did one-nighter at Stroud theatre.

Mrs. Clara Adams, sole woman passenger on the return trip of the Graf Zeppelin, giving many lectures hereabouts.

California Nighthawks furnished the music for the grand ball at the Wolfe Hollow Country Club as a climax to the Laurel Time celebration.

Thousands of people here for Laurel Blossom Time in the Poconos. Sound trucks shooting various activities. Governor Pinchot picked the queen of the event.

Kibbler's orchestra played return at the swanky Penn-Stroud grill. Kibbler's band, with a $20,000 contract signed to furnish the music at Luna Park, Coney Island (N. Y.), was thrown out of the job by a non-union band being booked.

When business is slumping, E. H. Wyckoff, prop of the largest small-town department store in the state, usually organizes a tour of some sort at a ridiculously low price and participated in by hundreds of people. A party under the auspices of the Wyckoff store will sail for Florida. Away one week with stopping offs for $59 each.

Providence

BY A. A. Marcello

Matt Rielly around.

Sam Rice in Hollywood.

Al Beadeau vacationing.

Jack Hobby golf enthusiast.

Rain hurting amusement parks.

Bill Hall enroute to Hollywood.

Sol Brauning recovered from flu.

Police taboo circus parades here.

Walter Lederer still wears carnation.

Jack McCarthy bragging about his day off.

Jack Carroll head of Fay's publicity offices.

Billy McDermott still doing a George Cohan.

Tim Harrington that way about Charles Ruggles.

Modern theatre is now playing to dancing school revues.

Another opera company venture folded before starting.

Children still believe John Notte is old St. Nick himself.

Maurice, Loew's State theatre organist, alone in local field.

Amey Steere, Pembroke grad and former legit actress, has been named as an unassigned teacher in public schools here.

NEW YORK THEATRES

"Arthur Sinclair's performance in
Old Man Murphy
is something to cheer about . . . I hadn't laughed so much since the premiere of 'Once in a Lifetime.' "—Walter Winchell.
FULTON West 46th St. Eves. 8:50 Mats. Wed and Sat.

GILBERT MILLER presents "The outstanding dramatic success of the season."—Burns Mantel, News.
Tomorrow and Tomorrow
A NEW PLAY by PHILIP BARRY
with ZITA JOHANN and GLENN ANDERS
HENRY MILLER'S THEATRE, 124 W. 43d Street
Evgs. 8:40. Matinees Thurs. & Sat., 2:30

"A splendid American playwright at her best." —J. Brooks Atkinson, N. Y. Times.
JOHN GOLDEN presents
AS HUSBANDS GO
By RACHEL CROTHERS
JOHN GOLDEN Theatre, W. 58th St. Cir. 7-5678.
Eves. 8:40. Mats. Wed. & Sat., 2:30

FRED & ADELE ASTAIRE
HELEN BRODERICK
FRANK MORGAN
TILLY LOSCH in
THE BAND WAGON
The Perfect Revue
A grand amusement, with contagious melodies, enchantment, hilariously funny episodes which make it a spellbound revue—a hit."—Winchell, Daily Mirror.
NEW AMSTERDAM W. 42d St. Eves. 8:30 Mts. Wed. & Sat., 2:30

BEATRICE LILLIE and ERNEST TRUEX
THIRD LITTLE SHOW
MUSIC BOX Thea., 45 St., W. of B'way
CH. 4-6160. Eves. 8.30. Mats. Today-Sat.

First Time at Popular Prices
TRADER HORN
A Metro-Goldwyn-Mayer Picture
KATE SMITH, Radio Star, in Revue—Bunchuk—Orch.
CAPITOL B'WAY & 51st St.
Next Friday—Lawrence Tibbett in "The Prodigal"

ROXY 50th St. & 7th Ave.
3RD SMASH WEEK!
JANET GAYNOR in
the Fox Movietone Romance
Daddy Long Legs
with WARNER BAXTER
On the Stage: "Modern Cinderella" in 2 scenes—Orch.—Ballet—Roxyettes

RKO
MAYFAIR Bway&47th 2nd Cont'S Week
KAY FRANCIS in
"TRANSGRESSION"
Starts Wed., June 24, at 8 P.M.
"SWEEPSTAKES"
with EDDIE QUILLAN, JAS. GLEASON

PALACE 47th St. & B'way Mats. Daily, 2.30.
LUPE VELEZ
Keller Sisters & Lynch
Geo. Beatty
California Collegians
Naro Lockford
WILLIE & EUGENE HOWARD

58th ST. Bt. Lexington & 3d Ave. 11 a. m. to 11 p. m.
Wednesday to Friday, June 24-26
PARTY HUSBAND
with DOROTHY MACKAILL
THE RACKETEER
with All-Star Cast

86th ST. Cor. Lexington Ave.
Wednesday to Friday, June 24-26
PARTY HUSBAND
with DOROTHY MACKAILL
HARRY J. CONLEY
other RKO Acts

Marshall on Game Jaunt

Edison Marshall, author, called last week from Seattle on the President Cleveland (American Mail Line) for Shanghai and from there goes to Africa on a game hunt and for material for fiction.

News From the Dailies

This department contains rewritten theatrical news items as published during the week in the daily papers of New York, Chicago, San Francisco, Hollywood and London. Variety takes no credit for these news items; each has been rewritten from a daily paper.

NEW YORK

Jack Greenway and Bruce Winston, said to be actors, now involved in the Starr Faithfull case.

Wire sound recorder to be put on telephones, where desired, by A. T. & T. Ready very soon.

Irma Keit, suing for divorce, names Dorothy Ruby, who divorced Harry Ruby, songwriter, as co-respondent. Keit is connected with a novelty concern and Dorothy says Irma is "just a novelty he carries as a side line."

Carl Lorenz Haggenbeck here with a lot of bargain animals from the famous Haggenbeck Zoo.

Advertising men told 60% of radio sets are in U. S. About 15,000,000.

Henry Ford growing canteloupes to make alcohol but only for auto enamel. Still, there's an idea there.

Anna Pavlowa's estate estimated at $350,000. Will probated in N. Y.

Frank Gilmore denies that Equity has suspended 3,000. List no greater than last year's 1,500, he avers. Admits second salary cut to officials of Equity.

Irving Niles, admirer of the stage, left bulk of his fortune to Actors' Fund. In excess of $1,000,000. Will admitted to probate after 10 relatives withdrew opposition.

Louise Groody won in suit brought against her by income tax expert for $3,500.

Tex Guinan to capitalize round trip with "Too Hot For Paris" at the Bayes. About June 29.

Ministerial marathons latest craze. Hollywood pastor goes 20 hours, beating record of C. Z. Brown, colored, who set the pace at 12.

Heywood Broun's co-op musical comedy, "Shoot the Works," in rehearsal.

Louise Homer, singer, given M A. by Smith Collegt last week.

Ben Bernie being sued by Clarence Kirk, dance hall proprietor of Monroe, Mich. Claims Ben socked him with a music-rack but Bernie insists it was merely his fist with nothing in it. Patrons walked early and Bernie stopped playing. Sock came when payment was refused on ground of early halt.

Paul Block, publisher, elected to directorate of American Arbitration Assoc.

Get prepared for campanologist cops. England using bell traffic signals and it won't be long reaching here.

William Shapiro, (Sliding Billy Watson), extradited to Phila. on charge of wife abandonment, released. Case compromised. Back alimony kick.

Earl Carroll signs "Miss Universe" for "Vanities." Contract for 36 weeks if immigration tangles can be overcome. Otherwise 24. Cannot speak English, but should have some great lines.

Edwin Feigenspan, son of a Newark brewer, slightly burned when his private film projector caught fire. It was not the picture, which was the "Bremen's" world tour picture.

Creatore and his band will radio. He may be able to do it without gestures.

Fay Bainter reported improving from last week's operation.

Theodore Dreiser again threatens to enjoin showing of Paramount's "American Tragedy." Says the script is an insult. Now Hollywood feels insulted, too.

Wm. T. Keough Amusement Co. has leased to Greenvine Theatre Co. theatre at Lexington and 107th street. Lease starts July, 1933, and runs for 10 years. Rental $37,500 first five years, then $40,000 annually.

Late Ralph Barton's personal estate $5,000 as reported to Surrogate.

Mrs. Albert C. Jennings, Jr., once well known on Broadway, married to Richard Housez in Paris 15. Divorced Jennings last year.

W. D. Canaday, of Lehn & Fink, tells Talking M. P. Ad. group that withdrawal of Paramount and Warner cannot check spread of ad films.

Harry S. Hecheimer, lawyer, suing Primo Carnera for $2,500 for legal advice.

Reno reports Cornelius Vanderbilt, Jr., gunning for Peter Arno. Denied by Vanderbilt's attorneys. Vanderbilt suing for divorce.

Three robbers took $200,000 worth of jewelry from Mrs. S. Stanwood Menken Wednesday (16), promising to give her a chance to buy it back later.

Barry Connors, who wrote "Unexpected Husband," will have two new scripts tried out this summer, "Toast to Venus" and "The Whispered Story." Fall production if——.

Samuel Untermeyer has revoked permission granted Actor's Memorial Foundation to hold open air benefit on his estate. Action taken on advice of Daniel Frohman, he states.

Queens residents breaking into apartment in which radio had been going all night found owner dead. No suspicion that others had beaten them to the idea.

Oakland, Cal., judge, evidently not a ball fan, is going to break up the batting order of Philly Nat. team by requiring Russell Arlett, complainant in an auto damage suit, to appear in person to press charge.

Three bandits raiding 3rd Ave. speakeasy ordered William Walters, bartender, to put up his hands. Shot and killed when he failed to do so.

Doc Marston, Columbia's psychologist, says blondes are most faithful, but that "brunettes are more faithful to more persons." Figured it all out on that reaction machine of his, but only used nine gals.

Hammerstein theatre leased to Schwab & Mandel, opening in August with new moniker and show.

Paul Sydow will give nightly pop concerts at Mecca Temple Auditorium starting July 8. Dollar top and smoking permitted.

Milton Wallace announces fall production of "Rhapsody in Red." Written by himself and William Gaxton.

Peggy Woods making American reappearance in "Candida" in stock at White Plains, N. Y.

Biggest dry drive predicted for mid-July. N. Y. enforcement staff to be increased to 340.

Mrs. Nixon-Nirdlinger seeking to break late husband's will, which gives her only life interest and cuts her off if remarrying.

Belgian entrant, Netta Duchateau, wins Galveston beauty title, with Anne Lee Patterson, Kentucky, second. Memphis' Lena Thomas was third. Memphis' Chamber of Commerce may write another letter.

Fred Stone back in town after six weeks' fishing trip to Fla.

Trainor, Pa., firemen in trouble for selling home brew to raise money for apparatus. Plea that firemen are naturally wet no defense.

Another beauty contest hoodoo. Anita MacLay, 19, winner of Asbury Park contest three years ago, secures annulment of marriage on grounds of idleness, cruelty and intoxication.

New York newspaper offices flooded with pictures of Clara Bow on ranch.

"Mr. Zero" distributing 5,000 crullers daily to jobless in Bryant park.

Post Office after the sweepstakes in a big way. Will bar from use of mails all newspapers carrying advertising. Under P.O. ruling printing any information on sweepstakes is held to be advertising. Sweepstakes declared worse than the old Louisiana Lottery.

Rogers Hornsby in jam with Income Tax Bureau over his 1927 tax. Question hinges on his residence. He claims Texas, but bureau says St. Louis. Texas requires split income which reduces surtax. U. S. says Hornsby only winters there.

Police uncover forged auto license racket in Brooklyn. Licenses look regular, but cannot be traced in event of a ticket. Motor numbers changed to conform to fake license.

Larry Fay married to Evelyn Crowell, actress, Friday (19).

"Driverless auto" in Sells-Floto show got out of control of its hidden driver in Jersey City Friday. Injured three cops.

Jersey springs a new racket. Fake "fumigators" cause dense cloud of smoke under cover of which they pick up portable valuables.

Widow of Joel Chandler Harris suing Coca Cola Co. for copyright infringement. Using Uncle Remus in advertising. Wants $10,000,000.

Exhibition cigarette factory at B'way and 45th to be replaced by doughnut factory with daily capacity of 100,000 sinkers.

Equity cites college profs to show seven-day week too great a strain on legit players.

Mayor Jimmy Walker 50 last Friday.

Rye women protesting nude bathing on beach. Not a press gag.

Roi Tolleson, of "Daily Racing Star," gets 30 days for contempt of court in default of $300 to pay fine. Enjoined from calling rival publisher names, he repeated offense and charged judge issuing writ with encouraging swindler.

Reginald B. Brown, N. Y. broker, drowned at Ocean Beach, L. I. Called for help but crowd thought he was kidding.

Jeanne Stevens announces summer revue, "Bad Land Nights." Theatre not set.

W. S. Harroweer and Hugo Gerber designing stage for "Belgenland" summer cruises.

Government decides to exclude dry enforcement from current economies.

American Bankers Ass'n. urging reduction in size of checks to match greenbacks.

Richard Headrick, boy actor, is now evangelist. Playing week at N. Y. church.

George Johnson and Julie Murphy replace Ramon and Rosita at El Patio. Latter going to Europe.

Audrey Dale, musical comedy, to marry Kenneth Robinson, megger.

Metropolitan Opera signs Gota Ljunberg, Swedish soprano, for next season. More trouble for proofreaders and critics.

State Commissioners plan to remodel Saratoga Spa on the lines of European health resorts.

Mrs. Lottie Singer and her brother-in-law, Nandor Singer, under temporary injunction obtained by Ike Rose, who charges they swiped his Singer Midgets Band while Ike was ill in Omaha.

Edward Ervin quits as asst. mag. of Philharmonic. Succeeded by Bruno Zirato.

George Sherwood, Hollywood producer, working on a mystery drama to be brought to B'way in mid-August if.

Following "Variety," the "Satevepost" has shifted publication day to Tues.

Hospital rules suspended to permit fire house mascot, a Dalmation, to visit its master in Bellevue. Pooch on hunger strike since Patrick J. Murphy was injured.

Jack Kearns in N. Y., which argues that he has settled his alimony troubles with his ex.

Some men can be pushed just so far. John T. See, Paterson, N. J., church elder seeking a divorce because Mrs. See pelted him with "many dishes, one can condensed milk, one umbrella, one pot of red pepper, one axe, one tomcat."

George M. Cohan, Jr. made his first stage appearance with the Friars' Frolic.

Frank C. Vogel, who lost $150,000 in the stock crash, claims romance faded when his show girl wife wanted her photo taken in the nude. She counters with claims of unwarranted jealousy.

Betty Martin, show girl, Married three months ago, threw herself from the window of her ninth story apartment Sunday. Professionally known as Betty Taylor.

Boston police discover $20,000,000 in tickets for a fake sweepstakes.

Anna Chandler suing Lester Lee, her husband-pianist to compel him to assist her. Complains she is helpless without him in act.

Fire at Dinty Moore's Sunday didn't even scorch the corned beef, but drew big crowd.

LOS ANGELES

Bishop James Cannon, Jr., of the Methodist Episcopal Church, is suing William Randolph Hearst and the Los Angeles "Examiner," one of Hearst's dailies, for $1,500,000 damages, charging libel and conspiracy to defame the character of the plaintiff. George Young, publisher of the "Examiner," is also a defendant.

Rita La Roy, actress, has assumed presidency of the newly organized women's auxiliary of Hollywood Post No. 35 Disabled American Veterans of the World War.

Clara Bow left with Rex Bell for Bell's cattle ranch in Nevada, where she will remain for several weeks to recover her health. Clara stated she and Bell will be married in 1932.

Dorothy Ledford, actress, awarded a divorce from Harrison Ledford, vaude actor, for cruelty.

Claudia Dell, film actress, received her final decree last week from Phillip H. Offin. She was awarded an interlocutory decree a year ago on grounds of desertion.

Vincent Barnett, pro ribber, was pinched on three warrants charging him with driving through a signal, not having a driver's license and parking by a fire plug.

Curtis B. Mosby, proprietor of the Apex night club, loser in a suit by Mr. and Mrs. O. E. Brookins for $4,000 back rent and possession of the building housing the club.

Charges of desertion gave Mrs. Charlotte Lange her divorce from Arthur Lange, RKO Pathe's director of music. Property settlement was effected out of court.

Al G. Barnes, circus man, seriously ill for several weeks, is expected to leave the hospital in Indio, Calif., shortly.

Lean Marie De Francis secured a divorce from Charles E. DeFrancis, film technician, on undisputed evidence that the defendant had pleaded guilty of contributing to the moral delinquency of a 12-year-old girl last year in Burbank. Mrs. De Francis was given $75 per month alimony while De Francis was awarded community property.

Hal Roach studio sued by Charles O. Canfield, art collector for $42,000 rent on art objects assertedly used in pictures made by Roach between September, 1928, and June, 1930.

Pearl Bay given a divorce from Tom Bay, cowboy actor, on "other woman" charges. Mrs. Bay displayed in court love letters written by a South Dakota schoolgirl to her husband. Testified Bay once came home drunk and threatened to kill both her and her daughter, known in pictures as Vivian O'Neil.

Reported in Hollywood that Mrs. Helene Lubitsch will marry Hans Kraly, writer, after her divorce from Ernst Lubitsch, director, becomes final this week. Partly confirmed by Mrs. Lubitsch.

Clark Gable, actor, and Ria Langham, actress, who were secretly wed in the east a year ago, plan to be re-married this week. Actor's divorce had not become final when they married and he wants to insure clear title to community property.

Alexander Pantages must appear in San Diego courts July 13 for retrial in the morals violation case on which a jury disagreed. On the

(Continued on page 63)

Going! Going!! Gone—Hollywood!!!

By Grace Green

Personalities

Hollywood, June 13.

Fifi Dorsay selects sequined gowns generally.

Gloria Swanson is fond of lace gowns.

Red is Clara Bow's fav.

Ann Harding doesn't use make-up off the screen.

Marlene Dietrich goes in for brilliant red finger nails.

Lilyan Tashman always has her boudoirs entirely furnished and decorated in white.

Greta Garbo's attire is usually a navy blue tailored ensemble.

Racquel Torres' good luck charm is two liddle peeegs.

Joan Crawford has the most fascinating eyes.

Norma Shearer's hair is quite an asset.

Irene Rich is the most charming matron on the screen.

Boys call Thelma Todd a luscious blonde. Girls agree.

Chatter

Harold Lloyd bought nine Chinese puzzles at one time. That's another favorite pastime in our-gone Hollywood.

Gabe Yorke's son is starting to be a yes-man at 11. If you're a New Yorker he'll tell you how he really likes California.

The tricky little hats worn by Miss Russell in "As Husbands Go," are very becoming.

The Embassy's luncheon business is terrifically off.

George Brown taking advantage again of that good old golf out here.

Harry and Frances Usher sailing for London to fill a six-week's contract.

Lido Beach Club at Santa Monica is just another Coney Island bathhouse now. Last year quite swanky.

The Tam o'Shanter Inn gives cute Scotch lassie matches. Free.

New York girl makes good—Dorothy Rose, George Olsen's secretary, is now running the works at the Culver City roadhouse in George's absence.

Some of the blase Hollywoodites have found a new pastime. They drive to Murphy's tent show in Pasadena where real old-fashioned 10-20-30 mellers are seriously played.

Six weeks ago, quite by accident, Grace Stafford and her husband, George Duryea (now Tom Keene, cowboy star) discovered this laughgetter. Each succeeding week finds an increasing dozen or so in their party. This week the first few rows were occupied by such as Sylvia Breamer, Priscilla Dean, Vera Reynolds, Bob Vignola, Gaston Glass, Clarence Nordstrom and many others. Judging by the hilarity they got their quarter's worth.

A Load of Guests

The John P. Medburys gave one of those open house parties. Invited guests came, uninvited guests came and guests of guests came.

Secret: Cute little red headed Beth Brown was the center of attraction, particularly with the women who go for that past, present and future stuff. There were few who resisted being drawn into that circle where Beth held forth with some darn good character reading.

Joe Lewis M. C'ing.

Business at George Olsen's Culver City roadhouse on Sunday nights is excellent but one readily notices the patrons are not of the same class as when George himself and his dandy dance music held forth.

Joe Lewis as m. c. is undoubtedly a draw to those who go for his low comedy. A neat pair of tap dancers are Helen Mann and Jimmie Blair. Miss Mann is a cunning little blonde. Her short black metal cloth costume, trimmed in light blue worn with a tricorn which had a long blue ostrich feather framing her pretty face was distinctive and becoming.

Nasha, who still does a swell rumba, is wearing the same costume as last year. Ditto the girls in the chorus. Wonder how they keep 'em so fresh looking.

Sally Sweet on from Miami for a screen test as a lead in Eddie Cantor's picture (didn't make the grade) delivers a song nicely. A simple light blue chiffon frock was flattering to this pretty brunet.

Commonplace Double

A peculiar audience attended the local premiere of Vina Delmar's "Bad Girl," at the Belasco. But then, one would expect that as this is the kind of play which reveals the unharnessed emotions of commonplace people.

Excellent performances were given by Wallace Ford and Doris Underwood. Marjorie Peterson was quite good, regardless of the many who had seen "Bad Girl" in New York and stated her characterization was entirely different from that created by Sylvia Sidney.

Another comment was the omission of a complete scene, the one which showing the advent of motherhood, although that scene was also chopped in New York shortly after the play opened.

Going Places

By Cecelia Ager

Lupe Velez Needs Direction

Hollywood works so hard to establish itself as the abode of sweetness and light and then along comes a girl like Lupe Velez. It's tough on Hollywood, propagandizing its stars as demure little creatures who love to putter about in their gardens, to have to remain helpless while Lupe makes personal appearances.

Anyone seeing her at the Palace will immediately be beset with doubts whether Hollywood is such a splendid finishing school for girls after all. Other screen actresses have played the Palace and the public was really believing in Hollywood reformed, but Miss Velez has a splendid chance to destroy all by herself the good impressions they made for their home community.

Miss Velez sums up the evils of the star system. She proves what happens to a young talented girl suddenly lifted to picture fame without background to steady her. She's still bewildered by her magic good fortune. She doesn't know how to take it, so she spills over in her eagerness to be equal to the rush of adulation her picture work has won for her. She takes the Hollywood star gazers seriously and struggles to live up to their worship. She knows no restraint, she's without inherent taste, so she runs amuck believing to herself that's what the public expects.

Beneath all her uncurbed exuberance there's a genuine flair for mimicry, a personality that's precious, but they're so weighted with her madness to display her lovely body and her leaps into frenzied cuteness that they're all but lost.

Her Palace appearance hasn't caused her to pause a moment in her tremendous self-satisfaction and ponder about her grooming. A blue satin dress that's designed to reveal with a minimum of time and effort her insistent legs was desperately in need of pressing and her blue satin shoes could be discarded for a fresher pair. Her body joltings and writhings she offers to prove how rich she is in sex appeal, but some stockings on her legs that she hasn't even taken the trouble to whiten would establish that quality so much more surely. Someone's firm direction is what this girl needs to spare her favorite town further embarrassment.

The Keller Sisters' quiet, home girl flavor is soothing after Miss Velez' frantic abandon. They have some new dresses that are very much more becoming to them than the black ones they used to wear. The auburn haired sister is in periwinke blue organdy trimmed at the neck and bottom of the flare skirt with glass beads. The blonde wears yellow with a fern tracery in sequins crossing over the fitted bodice, and it is most surprising to note that when she takes off the full gathered skirt for her tap dance she is without stockings. She looks so much like the kind of a girl who would appreciate their coquetry.

The Six Lido Ladies are wizards of acrobatic dancing and contortions. They whirl and twist with a lightning speed, their flower encrusted trousers slashed up the legs to aid the wheel spinning illusion. A swift troupe, tireless and beautifully limber in motion.

Featuring Dancing Pants

Maybe it's summer that's wilting the looks of Paramount stage shows, maybe it's plain dearth of ideas, but whatever the cause, the current perspective is pretty dull. Costumes are at their lowest ebb.

The Bobby Sanford girls, flat on their backs for a leg drill, begin with their heads nearest the audience and it's bearable, but when in the same prone position they try to work themselves around so that their pants get first view, they look like so many turtles which have been turned over on their shells. The girls wear shorts for this exhibition printed in college pennant designs. Bandanas of the same stuff confine their hair. For the finale they flock back in leotards with yellow tops and orange trunks bearing huge bunches of black maline edged in silver, and black taffeta bows on their heads. Ensembles almost epoch-making in their tastelessness.

Ethel Merman faces the customers calm and collected in a lovely dress of all-over white sequins following the outline of her figure to the knees, and then gradually flaring until it meets the floor. Her first two numbers in slow ballad tempo only demonstrate the accuracy of her voice. It's "I Got Rythm" that proves to the patrons Miss Merman deserves all the fuss made about her.

The Tiffany Twins dance energetically in green velvet trousers and green chiffon blouses decorated with rhinestones and sequins. Set, derived from a famous Maxfield Parrish picture, makes a fine background for the serenity of the bandmaster.

Dressing for Makes at College

Stafford College, locale for "Confessions of a Co-Ed," is just the place to send your daughter. The men there are stunning things in beautiful tweeds, each with his own Packard, and they all want to find their wives right on the campus.

Conditions are perfect for the girls. While looking over the eligibles, they're quartered in spacious sorority houses (the better one done in the most pleasing development of modernism), each girl in her own private room with plenty of floor space for pacing up and down as she tries to make up her mind. Every co-ed is equipped with a splendid wardrobe and a figure that justifies all her smartly-fitted sports clothes and fluttering dance dresses. And when a girl has decided just which man she wants, no one else can get him. Stafford College has an unwritten law about that.

Sylvia Sidney, a brooding, introspective co-ed, who makes the best house as a result of a chance introduction, ponders about human relationships in the chem lab with diction that retains a faint trace of Bronx patois. She has a face that tells of temperament and deep emotion, an interesting, exotic little face, but in this picture she doesn't go very far.

She needs more careful grooming, too. She will have to find a way to do her hair, which here straggles uncertainly instead of establishing itself in a definte line. Her clothes are just adequate. They cover her, but fail to point her, to accentuate her unusualness. Claudia Dell is a jilted co-ed, and no wonder, she's so heavily sarcastic. That's no way to get a man, always nagging or going around looking stricken. The rest of the girls eat chocolate in ravishing pajamas and wait for the telephone to ring. That's the most authentic touch of all.

Everything For Kids in "Viking"

Sensible matrons who think twice before they take Junior to a picture theatre will be delighted with "The Viking." The child can learn something about Nature without fretting mother with embarrassing questions.

He'll see the far north in all its cold majestic grandeur. He'll find icebergs can be as exciting as skyscrapers. He'll discover a new game to play when he gets home—seal hunting—and his little heart will be touched with an example of mother love as he watches the mama seal hustling her baby off the ice and into the water to protect it from the hunter's bullets. He'll have a stirring tale to tell his geography class, how the brave hunters make rafts of the ice floes and spread their coats for sails, how to free a ship from an ice jam, what to do in an Arctic blizzard, that baby seals are born with white fur which only turns brown when they're grown up. He'll have a new hero, the captain of the sealing ship and can stop wishing he were Al Capone or a gigolo.

Meanwhile, mother may look at Louise Huntington, who plays Mary Joe like Little Eva in the showboat meller style. Miss Huntington demonstrates how international the Basque beret has become. To far off Newfoundland it's traveled, but there it's a sober headgear worn solely

(Continued on Page 62)

Did You Know That—

Earl Carroll is very busy these days breaking in his new yacht....Bert Wheeler's here from California....Louise Brown looked sweet strolling through Central park, she wore a pale green sweater costume ....Bobbie Perkins and Shirley Vernon (two ardent wrestling fans) almost fell off their chairs, at luncheon, in Rumpelmeyer's recently when Londos walked in....Raydie Harris leaves July 2 for Hollywood....Peggy Allenby was a picture of cool comfort walking down Seventh avenue in a red and white print frock and a huge white hat....Dorothy Hall goes to California after all to play her original part in "The Greeks"....Carl Randall is easily our most versatile male dancer....The St. Moritz roof is becoming popular for lunch....Fay Marbe was there the other day, wearing a black hat and a black and white print dress....Mrs. Oscar Thomas (formerly one of the Haley sisters) is recently arrived from England to visit her sister, Mrs. Jack Norton ....Barbara Newberry created a lot of favorable comment last week at the Palace.

MARRIAGES

Herbert Standing brother of Sir Guy, to Dulcie I. F. Clayton, actress, June 15.

Una F. Trevelyn, legit actress, to Joseph F. Taylor, chief of detectives in Los Angeles, June 16.

Virginia Crewe to Dodge Dunning in Los Angeles, July 7. Groom is son of Carol Dunning, inventor of the Dunning camera process.

Mary Frances Taylor to Gene Brown, non-pro, in Los Angeles, June 15. Bride is dancer and instructor in dance school.

The Parisian Front

By Christine

Paris, June 12.

This year the Quatz' Art Ball went Greek, but had the Greeks been there they wouldn't have had a word for it either. This sobbie would adore giving a male account of the whole thing—however.

For years the Quatz Art Ball has been the June event in Paris. Art students flock back to the city to enjoy this yearly reunion with their brethren in one of the most uninhibited frolics in the world.

This year 40 American architects were on the loose for days waiting for the ball. They spent their time drawing up blueprints of the kind of Greek costume they would prefer. Some decided to go as ancient Greeks and just wear a long white beard, others decided to be young Greek gods and wear something less flowing and more easily adjusted. Tony Sarg headed the group and also was elected to the honor of choosing the Venus who got the golden apple for being that way.

Around the Clock

The affair began noisily around seven in the evening, when the quiet citizens of Montparnasse were staring out of their windows to watch the groups of Greeks charging up the avenue on their way to the ball. By 10 p.m. all the guests had arrived.

If you belong to a particular students' section you pay around $4 for your ticket; if not it costs $40. Besides that, there are passwords to give to about a thousand doormen just anxious and waiting to muscle you out of the place on any excuse. There are boxes all around, where the more sedate sit and watch the unusual conduct of those around them. That's what the architects did at first, but after awhile they got out of their boxes and did things, too.

Police stand around at intervals all dressed up in black paint—which, to judge by the look of things around dawn, comes off freely. So does everybody else's paint and clothes. Traditions about the Quatz Art Ball are many, among them being that no really nice girl would ever go there, and that in the early morning all the revelers go up the Champ Elysees and take a bath in the public fountain. Whether this is true or not no one knows; besides there are so many different standards nowadays to measure a really nice girl. The thing is that at the Quatz Art there is no suppression of impulses; in fact, if you don't have any impulses your duty is to work them up. And also that the whole affair is exactly an entire enaction of all the wickednesses that the tourists attribute to Paris.

And wicked is the wrong word. Silly is more accurate. There is one other shindig that goes the Quatz Art one better, if that is possible. It is due next month, and is attended only by medical students.

A Dance Marathon

Harold Ross is in town and at it again. He's determined that Paris shall see a dance marathon, and he's got the whole thing planned and ready to begin next week. Mrs. Ross is with him, along with about 10 others, nurses, m.c., dietitians, trainers and judges.

Bill McDaniel and Lois Marks, champions of the Miami marathon, came along, too, with Ted Stanley, Southern champ.

The idea seems pretty funny in France, as the people over there aren't interested enough in each other's affairs to care if the other fellow can dance longer or do anything else better than he can.

Helen Carlisle's Next

Helen Grace Carlisle has just come to town on the proceeds of "Mother's Cry." She's taken an apartment and intends to work, forgetting Hollywood, New York and everything but reference books. Her next opus will be historical and a much more elaborate book than she has ever written. She's got her mind on it, however, for a possible scenario, as she says that's the only way you can make any money on literature nowadays.

Not So Russian

A new Russian ballet is rehearsing in town composed of French and Russian girls and one American. They are going to do two a day in a new film house here. The American girl, Dorothy Cahill, from Chicago society, got into the profession after a nice row with the family.

They keep sending her checks accompanied by letters urging her to spend all she wants on French clothes, but not a cent for dancing. The result is that Dorothy, after studying long enough with Egorova, tried out with some hundreds of others for this new ballet under the manegement of Katherine de Villiers. She got the job, and in between rehearsals runs over to Matt Duffin's school to learn new tap routines in case the ballet makes her too classical.

The New Hat

By this time undoubtedly all you girls with the beautiful profiles will be wearing at least one version of the new hat that's been originated over here. It really is the silliest and most adorable affair that ever merited the name of hat.

A snippy, low-crowned, tighter and much smaller version of a Robin Hood cap is the nearest that one can come to a description. Setting way on top of the head to one side, with half a rolled brim it necessitates a perfect profile and either curls or a smooth coiffure with a Grecian knot in the nape of the neck. In fact, a maddening hat that mocks all girls with brains instead of beauty.

BIRTHS

Mr. and Mrs. Spencer Charters (pictures), a daughter. Mother was formerly in stage musicals.

Uncommon Chatter

By Ruth Morris

Between Good and Bad

Costumes on display at the State this week aren't good, nor, on other hand, bad. They're just nice and inoffensive. With the exception of two cunning pairs of pajamas, worn by the Vercell Sisters, they make only a vague impression on the audience. The pajamas are full-skirted and chic, with raspberry silk for the brunet and crisp green for the blonde. Tiny berets, pushed well off the forehead with that slightly empty-headed look fashionable at the moment, complete their good style. Remaining costumes are in chiffon, generous skirts giving grace to dance movement, but undistinguishable from hundreds of similar frocks that float on and off vaudeville stages. Gracefully the girls perform regulation high kicks and acrobatic routines, not forgetting that favored little trick of disappearing, in a backbend, under huge leather fans.

The deep blue flannel jackets of the Three McCann Sisters are more accurately matched than their voices, which—possibly because of opening day nerves—acted like strangers at Saturday's matinee. Self-composed young women, they stopped in the middle of a wavering chorus, started again, and finished to nice applause.

The girl of Castleton, Mack and Owen, burdened though she is with obvious vaude comedy, seasons slapstick with humor and delicacy. Her faun colored jersey frock, probably chosen with an eye to the moments it spends wiping up a stage floor, is practical but drab. Picque pajamas, which launder beautifully, would be more seasonable and more stylishly suited to the hoydenish shenanigans of a cute comedienne.

How to Dress for Gamblers

Ladies who float in and out of the life of a big-time gambler comprise the feminine cast of "Smart Money." Hat check girls, cigarette vendors and manicurists are the blondes gambling gentlemen apparently prefer. They form an indefinite group, one like the other, all selfishly concentrating on the gambler's bankroll and their own well-being. By day they wear neat black uniforms, brightened with bits of organdy at sleeve and neckline; by night, they blossom out in lustrous satins, highly sequined, precariously cut down to minimum bodice requirements.

Noel Francis is well cast as the scheming cigarette girl, the first of the blondes to convince "Nick the Barber," that he's not so smart as he thought himself to be, but her ultimate softening of heart doesn't convince feminine spectators that she's not counting on Nick's rapid release from jail and the substantial checking account he'll bring with him.

Evalyn Knapp is drab and unsympathetic as the weakling who hands her benefactor over to the police. That poverty treated her more flatteringly than riches is proven by her atrocious evening ensemble and disfiguring hair arrangement. Margaret Livingston, almost unrecognizable under a blonde wig, appears briefly but tellingly, as an over-dressed stool pigeon, hips tightly swathed in chiffon to emphasize the kick which Nick bestows upon them.

Women, Marriage, Modernity, S. A., et al.

Young married couples are the latest social problem of the picture industry. They are becoming as publicized and irrepressible as well known "flaming youth," what with their cocktails, high-powered motors, light flirtations and easy divorces. Cinema marriages used to be a sacred institution, but that was before the days of bath-tub gin.

Three wives discover, in "Men Call It Love," that marriage is not the end but the beginning of cinematic woes. Hedda Hopper announces her divorce at the outset of the film, to symbolize the evil that the other brides should but do not shun. Miss Hopper's brief performance, tense and exaggerated, establishes the first note of artificiality that continues throughout.

Her one gown drapes black and gold brocade too snugly to be becoming, its sole fashion note being the use of two gardenias at the point of its decolletage.

Mary Duncan, who tires of an unattractive husband and considers a country club the official market for trading amours, is even less convinc-

(Continued on Page 62)

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15 YEARS AGO

(From Variety and Clipper)

Frederick L. McClure, active head of the McClure newspaper and magazine concern, brought legal action against the stockholders of Paramount Picture Corporation to gain possession. He claimed a contract of sale for the film distributing corporation.

Broadway night clubs were under the eye of the police and 2 a. m. closing order went into effect. Many cabarets were operating as social clubs under charters.

War was becoming a serious menace in the United States. Ray Hodgdon, a captain in the 71st Regiment, National Guard, and many others from the Palace Theatre building, New York, went away to army camps.

High prices of all building materials due to the war were holding up construction work on several new theatres.

Tommy Gray, now deceased, and then a columnist for "Variety," said, "Several actors have enlisted in the army. We hope when they arrive at camp they will be satisfied with their dressing rooms."

National Vaudeville Artists' Club was looking for a clubhouse for permanency. The president, Eddie Leonard, stated the clubhouse would be self-supporting and would be right in the Times Square district.

Pictures were being tried at Ebbetts baseball field in Brooklyn. It was the second attempt. The first one busted from an overdose of rain.

50 YEARS AGO

(From Clipper)

American actor named Henry Rice was packing a London, England, theatre with his imitations of Sarah Bernhardt. He was billed as Sarah Heartburn.

Experiments in flying were attempted by several men. One westerner rigged up a flying machine in which he flew half a mile before landing. Power was foot pedal.

A large school of seals were causing plenty of trouble to New York fishermen by getting into their nets planted just outside New York harbor.

"Clipper" advertising columns carried many ads offering theatres and opera houses for sale and rent. Territory included whole country.

Haverly's Colored Minstrels, composed of 100 men singers, dancers and comedians, were sailing for England on a specially chartered steamer. It was the first troupe of its kind to play a London theatre.

Mrs. O'Leary whose cow was said to have started the great Chicago fire, was arrested at this time and held in bail for assaulting and punching a neighbor.

Coney Island was doing a land office business every night. Saloons were running out of beer early each evening.

Cornell University rowing crew were defeated by the Hertford College crew of England in a race at the Henley Regatta, near London. The Cornell boys, champs of United States, lost their bearings during the race, got stuck in the mud and the Britishers went past them to win.

P. T. Barnum cabled the "Clipper" from Europe he was on his way back to United States with a boat load of freaks and a "white elephant." Latter caused plenty of talk in after years with some claiming it was an ordinary elephant painted

Inside Stuff—Pictures

Talker patent situation in the film industry looks far from settled as Western Electric and General Talking Pictures (DeForest) head off for future litigation. G. T. P. is ambling along the lines of stepping into some other jurisdiction than Delaware or Pennsylvania to get another ruling on the Ries patent and thus bring the case back to the U. S. Supreme Court on a question of law entirely. Probably a year before either side gets to it again.

Western has a suit pending against G. T. P. in the Federal District Court in New York. It is commonly supposed to be on talker patents but is actually on amplification mechanics which W. E. claims G. T. P. to be infringing. This suit has never gone beyond the action of filing, around two years ago. Inquiry revealed that at that particular time G. T. P. asked for a bill of particulars on the W. E. charges but never got same.

Although little known and apparently even W. E. is ignorant of this fact the amplifications used by G. T. P. are Western Electric made and purchased by G. T. P. from a Western Electric licensee. G. T. P. pays a royalty for them.

Emil Ladner, Jr., a member of the prepartory class at Gallaudet College, one of the largest institutions for the deaf and dumb in the United States, won the District of Columbia prize in a magazine contest, with a new angle on the show business. His essay was entitled "Silent Talkies." He claims that the disappearance of the silent film has deprived great numbers of deaf people of their principal source of entertainment. Not only that, the prize winner suggests that at least one theatre might easily be made profitable in each large community, since there are so many people hard of hearing, along with those naturally deaf. The writer deplores the fact that speech seems to have replaced action on the modern screen. He finds comfort in the more easily understood news reel, travelog and prize fight or wrestling pictures.

Police department's censor of the stage and films in one of the largest cities in New England landed in that snap job because he got sore feet.

He was just a sergeant tramping a beat and watching the rookies when his dogs began to bring him misery. Then someone thought of a theatrical censor job. The sore-footed sergeant got it. Among his most notable achievements is forcing chorus girls to wear "loose tights" and barring the stage version of "Strange Interlude." He's noted for lacking any sense of humor, but really isn't so bad when it comes to looking over films.

While he's supposed to be a judge of American entertainment, he's from a foreign country and it isn't Ireland.

Studio head had all his subordinates in for one of those round-table efficiency confabs that are the daily order now on the Coast.

He preached economy for two hours, how money must be saved by cutting this corner and that, then ended by piping: "Nothing is too small to save, even the nickels and dimes."

On his way out of the conference he stated he wanted to see a certain picture in the projection room at eight that evening. Two operators were told to be on the job. Operators waited until three the following morning, but the exec didn't show. Overtime bill for the operators who didn't operate that night was $48.

The Harry Warners auditorium, presented to Worcester (Mass.) Academy in memory of their son, Lewis Warner, who graduated from the Academy in 1928, and died April 7, last, will be erected this summer. Cost, $250,000.

It will seat 400 on the main floor and a large number in the balcony. Completely equipped for stage and sound. The Worcester Academy Players will make it their headquarters.

Warner Brothers operate the Warner theatre in Worcester. It formerly was the Mark Strand.

RKO will save around $4,500 weekly on theatre advertising this summer through agreements reached with opposition circuits and theatres through the country.

The deals also provide for a saving for the other circuits where one or more of their theatres opposes an RKO house.

Each of the 12 RKO theatre division effects economy for the summer on newspaper and outdoor house advertising. Amounts saved for the divisions range from $100 to $800 weekly.

Universal is not a little resentful that Hearst-Metrotone in its newly-dressed newsreel went out to copy the U idea originated with its Talking Reporter. As a consequence U is selling and advertising its reel thusly: "They may imitate it but they'll never equal it."

Rental on the two reels, with H-M including some direct recorded material, depends on account and situation, but it's said the H-M reel is the costliest to make and market.

Newsreel contracts appear to be the big objective of the film salesmen in many sections, where the fight for bookings days is on. As high as a 35% cut on feature contracts is reported to have been obtained in consideration of inclusion of the newsreel in the contract.

Universal is out to get what it can from the two Hearst issues. All three have a knife up the sleeve for Kinograms, which threatens to take away a number of bookings in the Allied indie theatres.

Just how valuable is the opinion of a studio story reader was shown in the action of one of the readers who had a yarn of his own to sell?

In peddling his manuscript at another studio he asked that the studio please not turn it over to the reading department but let somebody else pass on its picture possibilities.

Inside Stuff—Vaude

Two of the RKO vaude film houses in New York trying their best to adhere to the "do and don't" rule of show operation are the Hippodrome and the Jefferson.

Every Wednesday and Saturday as the acts report at the Hipp and Jeff each receives a note from the management to keep "hell" out.

Occasionally an act slips the word through, but an immediate reminder from the manager finds the word removed instanter.

Earl Carroll refused to permit Bill Demarest to play the Palace, New York, for a week before the next "Vanities" opens. Demarest is under contract for the revue. He was advised by Carroll that other vaudeville playing would be okay, but that the Palace is out through its Broadway locaton.

There's been a lot of controversy lately among vaude actors as to who orginated falling neck and ear stunts, now getting pretty common. Ray Hughes, who opens July 4 at the Kenmore, Brooklyn, with an RKO intact, claims he was the first to do it eight years ago.

George Jessel's five weeks in Loew's vaudeville, starting June 21 at Newark, will be on percentage. His guarantee is $3,500, with the % the usual split with the house on average grosses.

The European Runaround

By Frank Scully

Abroad, June 12.

There never was a time when show people had to know more about law than now.

Even Charlie Cochran, you see, got nicked for not knowing the quota regulations of England. As a part time picture exhib between revues at his Pavilion, he showed one American picture, and 7% of it ought to have been British.

So it cost him $200 to square the oversight.

Shaw's Clowning Glory

That guy G. Burn'em Shaw.

On toward 75, he is still the greatest I-guy in his own unbelieving world. He is the best proof in the world that age sanctifies all boloney.

Forty years ago a pest, now a prophet. They even call on him to preach the sermon for England's only nation-wide broadcasting system on the occasion of Joan of Arc's unlucky strike.

He takes the occasion of the fifth hundred anniversary of her toasting to tell the world what a swell Protestant France's Catholic saint was. Why? Simply because he wrote a fairish play about her.

Well, currently at the Arts Theatre is "The Trial of Jeanne D'Arc," by Edward Garnett, and nobody is asking his opinion on St. Joan beyond that.

Anatole France, Mark Twain, Shiller and Harris—all born doubters—have also tried their hand at portraying the Maid. If playwrights have to be picked for such occasions why not French playwrights, diplomatic playwrights, men who understand the people who honor her?

Why not Ambassador Paul Claudel, who is a pretty good playwright, too, though not so heavy on the nut stuff as G. Burn'em, whose last crack certainly must rate the clowning glory of his career.

Set Ups

Jan Fabricius, Holland's only Dutch dramatist to rate international billing, has moved bodily to England and so, at 60, becomes a West Ender at last. He's had 20 plays produced, but only got into London two years ago with "Insult." Currently he has "A Knight Passed By," which W. A. Darlington, "Telegraph" critic, adapted for the Ambassadeurs.

Up to his death Herman Heijermans was the big shot of Holland's show biz. Fabricius wasn't far behind him at the end. Fabricus isn't Dutch anyway. He is really German and has been on his own from the age of 11.

By the time he was 21 he was head printer on a rag in the Dutch East Indies. He stayed there for years and tried his hand at the theatre when not pying type.

Once back home he tried merging the solid Dutch realism with his Malay romanticism and got a clicking novelty at last.

Literati in Greasepaint

Is there any other trouper than Milton (Mike) Hayes who has made his way to success as a novelist? Many comics get books published, usually rewrites of their stage gags. Eddie Cantor, Joe Cook, Will Rogers, Chic Sales, Harry Lauder are such cases in point. But Hayes, at 45, has retired from the English stage and now is clicking quite well in the field of belles lettres.

One American publisher tracked him down to a remote village in France the other day, being obsessed for three years by a novel of Hayes which he had turned down.

The book had one character the publisher could not forget, and he finally searched Hayes out to ask him to develop that character and throw away the rest of the book. Book was "Bad Men Make Good Wives."

Saint Granier, in France, has had similar talents to Hayes. He has written no less than 97 revues since he was 17 and plenty of features for the dailies, books of verse, songs and plays. He is now writing for Paramount at Joinville-le-Pont.

His smile is better known in France than Chevalier's, and, judging from the present temper of French critics, better liked. But none of them have made the switch so nicely as Hayes.

Red Cheeks

Hayes and Robert W. Service, two rhyming vets, now bent on bottling metaphysics, philosophy and science, met the other day abroad.

"You and I, I suppose," supposed Mike, "have written all of Kipling's worst poems."

"If I ever saw him coming down the street I'd dodge into an alley," confessed the most handsome of all the Services.

Van Druten Translating

Though "Topaze" was the fastest of flops in London, John Van Druten, feeling well heeled with two hits of his own under way, is going to try Pagnol's "Marius." This piece, a two-year smash in Paris, folded like a jackknife in a Sydney Howard version in N. Y.

Van Druten isn't trying that one. He's translating one of his own.

Vitality

Things have come to such a pass in London legit circles that only revivals can stand transfers. "Belle of New York" has just made its hop to the Winter Garden after nine weeks at Daly's.

The staying power of these antiques has prompted Stoll and Ephraim to boil down other oldtimers and give them at pop prices twice nightly. This isn't a bad gag, as most musicals can be tightened to two hours without hurting them.

"Desert Song" will be the first to be shrunk to size.

To Pay the Actors

Maybe the Shuberts two million dollar sale of five houses on this side was to get some cash so they could load up on talent.

Anyway, they're taking Leslie Banks to N. Y. in the fall with "Lean Harvest," currently at St. Martin's.

Easiest Out—Always

Thalberg, hanging around one of those wifely interviews in Paris, was asked by a French scribe: "And you? Who are you?"

"I'm Mr. Shearer," he gagged it.

Cocky, Too

Greater glee hath no man than to offer a script to his own company, have it turned down, and then sell it to a rival.

Val Valentine, who writes for B.I.P., has just sold an operette which his Elstree outfit aired, to Eric Pommer and Ufa.

Naturally

"Rookery Nook," "Atlantic," "White Cargo" and "Under the Greenwood Tree" were voted the best British pictures of 1930.

Tom Walls, Ralph Lynn, Mary Brough, Winifred Shotter, Robertson Hare and Margot Grahame were all in "Nook" and most of them are now in "Turkey Time," seventh of Ben Travers' farces to make the Aldwych.

(Continued on page 52)

LEGIT ACTORS WORK LITTLE

Looks Like Shubert-Hued M. P. A. Folding—Appeal to Meet $8,000 Debt

The Managers' Protective Association, a group of Shubert affiliate managers, may dissolve within a week and along with it, the Basic Minimum Agreement with Equity. M.P.A. has no money in the treasury and the manager-members do not appear inclined to pay assessments necessary to take care of obligations. At least one of the group is broke.

This condition came to light last week when L. Lawrence Weber, M.P.A. secretary, sent a letter to every manager and producer, including unimportant and inactive showmen, appealing for funds to pay off the $8,000 award against M.P.A. by arbitration in the matter of W. C. Fields, who claimed two weeks unpaid salary for appearances in "Ballyhoo," produced by Arthur Hammerstein.

Hammerstein, who is president of the M.P.A., went into bankruptcy and Fields' claim went to Equity, with a deferred arbitration finally ordering M.P.A. to pay Equity. "Ballyhoo" had run co-operatively for some weeks after Hammerstein ordered it closed, but the Fields claim applied to the first two weeks.

Weber in his appeal stated that unless the award is paid within 10 days of June 17, the Basic Minimum Agreement would be terminated by Equity. Since the agreement guarantees that Equity will not participate in any labor strike that may occur up to May 30, 1934, "it is advisable to be assured of the stabilized labor conditions guaranteed in the contract," he says.

The Basic Minimum Agreement, about which there was much ado, was signed May 16, 1924. At that time an actors' strike threatened. It was indicated that the Shuberts' banking backers sharply told them to avoid a strike. Shuberts and affiliated producers then withdrew from the Producing Managers' Association and formed the M.P.A.

Not Representative

M.P.A. was never a representative managerial body. Its membership has steadily declined and it is understood there are less than 14 managers in good standing. Those known to be members are Weber, Shubert Theatrical Corp., J. J. Shubert personally, Gilbert Miller, A. H. Woods, William A. Brady, Crosby Gaige, Jones and Green, and Hammerstein. Also included are Jos. W. Gaites, a Shubert employee; Frank Reilly, Alexander McKaig and J. M. Nicholas, inactive. Equity passed on who could join the M.P.A., but not often had to do so.

Equity in the Fields arbitration claimed that clause 24, which referred to the guarantee of salaries, had been breached by M.P.A. and the arbitrators so decided. In making the award the arbitrators overruled the defense of M. P. A. that the agreement was less favorable to it than Equity's individual agreements with other managers. No such are known.

The contention is a paradox in light of M.P.A's struggle to keep the Agreement in force, as indicated by the appeal to independent managers for money. The arbitrators were Charles G. Burlinham, Martin W. Littleton and Henry Moskowitz.

Dusting the Oldies

With dog days at hand and midsummer heat expected to play havoc with stocks operating in the non-cooled theatres, an effort to survive will be made by "play cheating." This is playing old timers, for which royalty is low.

In several spots operators are digging up bills that are outlawed with no royalty necessary.

"BARRETS" AS EDUCATOR

Road company of "Barretts of Wimpole Street," as an educational piece, is reported due for fall. Idea is said to be to sell the show on guaranteed bookings.

Educational angle for students is the life of Browning, the play's subject.

L. A. DRAMA CRITIC SAW SOMETHING NOT THERE

Los Angeles, June 22.

Scared of the cops, "Bad Girl" was introduced here by Lou C. Wiswell at the downtown Biltmore sans its third act obstetrical scene. Although completely eliminated, Monroe Lathrop, dramatic editor of the "Evening Express" devoted a third of his review to this non-existent scene.

Lathrop, who rates as the ace among the commentators on the meagre legit existing out here, has been tripped like this once before through accepting out-of-town notices.

Sex Worries

Although the Brian Marlow dramatization of Vina Delmar's best seller has plenty other rough stuff, the scene in the obstetrician room was completely elided, with the memory of Gerhold Davis' two-years-ago raids at the next door Mayan still fresh in Belasco & Curran's mind. "Bad Babies," Davis' play about illegal operations, etc., drew the ire of the gendarmerie.

AMATEUR TRIES DON'T STAND UP

Dallas, June 22.

Local little theatre picking Charles H. Meredith of New York to direct. Job is one of highest salaried in the amateur field in country, and more or less semi-pro proposish.

Meredith's first task will be to get some of the red erased from two successive flop seasons.

As the Dallas group rates about ace for the south, in talent and financially, show opinion here is that the amateur gag is burning out in this section as a menace to the legit box office. A point brought out glaringly last season when a stock try netted the best biz in 10 years for this burg, with around six or seven amateur groups for competish.

Equity's Office Cuts Take In Coyt and Burton

By way of reducing operating expenses of the office staff, Actors' Equity has let out five members attached to its New York headquarters.

Sam Coyt, who succeeded Eddie Robbins as head of the agency bureau about six months ago, and George Burton, for about seven years an outside company representative, were among those departing. Three clerical girls were also included.

The duties of Coyt have been saddled on Frank Mufson. Purton's work will be assumed by Charles Mantia, an outside rep for Equity.

Liveright Takes Mayer Play for N. Y. Premiere

Hollywood, June 22.

"The Last Mask," play by Edwin Justis Mayer, will be produced in New York in the fall by Horace Liveright, after a rewrite.

Mayer, now on the scenario staff of Metro, has been given a leave of absence during July and August to rewrite, during which time he will go east.

Mayer will then return here to continue his contract with Metro, calling for writing and later directing.

NO EQUITY CASH AID IF IN NEED

One-Third of Equity's Paid-Up Members Did Not Work at All Last Season —Another Third Dropped Off Rolls — Same with Chorus Equity

ONLY NON-RELIEF UNION

Frank Gillmore in his annual report to Equity confirmed the previous estimate that one-third of its membership did not work last season. That means that about 5,000 had engagements of one kind or another as against 7,200 the previous season. The difference also was marked by the decline in Equity membership of over 2,000. The percentage is practically the same in Chorus Equity.

Asked whether any provision has been made to financially aid those not working and without funds, it was stated at Equity the constitution does not so provide, but that a member in need of food was given cash.

Equity as a labor union appears alone in relation to other labor unions which have ways and means to aid unemployed members. Affiliated AFL unions such as the stage hands and musicians have been helping their own out of work by either assessing them or providing emergency relief.

Equity regards the Actors Fund as the charity arm of the legit field and points out that Equity has aided the Fund this year. Under the rules Equity is not permitted to make cash donations but figures its members in performing at special matinees netted the Fund $20,000. This money is for Fund purposes only and not for doles, such as the money raised by the I. Miller contribution. That was a matter of about $10,000 of which $6,300 went to the Fund and the balance turned over to the several theatrical Guilds. The Miller money has been expended, approximatly to 619 persons who received about $10 each. This was checked out only by the okay of Equity. There was an additional $3,000 given the Fund by Equity from benefits, but whether for dole purposes is not clear.

Operating Loss

Aside from the Fund there appears to be no provision for needy members in time of stress. Equity operated at a loss of $8,757 last year. Its total decrease was $52,034.88. That was partly offset by decreasing the total expense by $33,466. The surplus in property, bonds and cash was $325,608. Of that $211,148 is represented in ownership of its building at 45 West 47th street. Gillmore cut his official salary of $15,000 as president, to $12,500.

While Equity assumes that its 5,000 paid up membership did work during the season, the averages show the length of employment to be surprisingly low. Actors in musical comedy averaged about 17½ weeks during the season while those in dramatic shows averaged 10½ weeks. Figuring a 35-week season it appears that in dramatic attractions actors are employed gainfully but 20% of the time while those in musical shows work 34% of the time.

Little Work Per Capita

In a check up it was found that 1,395 actors worked less than eight weeks during the year, that 1,957 worked less than 17 weeks and that 2,121 in musical comedy and drama had less than seven weeks work. The statistician found that 951 actors had at least seven but less than 12 weeks work; 929 actors worked at least 12 and less than 17 weeks, while 806 actors worked only two weeks.

More than one-fourth of the entire legit group of actors was found to have worked four weeks or less, while 806 did not work more than two weeks. It was further discovered that very few actors work the entire season and virtually none the entire year.

The figures and percentages apply only to legit theatres in New York. Other work such as stock, pictures and touring attractions not figured. Neither considered was the fact that the same actors frequently work in several shows in the same season.

The decline in the number of attractions on Broadway shows a 50% drop within three years. In mid-January of 1928 there were 62 shows running; in 1929 there were 55; in 1930 there were 39; this past January 34 shows. By the end of February the list increased to 45 shows and through the spring held to a larger number than had been anticipated.

Par's Legit Subsid, Ray-Minor, Stops Lining Up Plays—Summer's Cuts

Retrenchment of its legit branch has been decided by Paramount, with Ray-Minor, its legit subsid, stripped to only its two principals for the summer. Dayton Stoddard left Saturday (20) and Walter Hart goes to the coast to direct pictures. With Arthur Lubin leaving several weeks ago, the firm will now consist of only Whittaker Ray and Worthington Minor.

Reported Ray-Minor will do nothing in the way of preparing or purchasing plays for several months at least. Firm now has three plays tied up for fall showing, with idea being to work on them during the hot spell. No new plays have been read for past two weeks with the half dozen readers on the firms' pay roll temporarily dropped.

Stoddard's leaving, while unexpected, is at his own request. Stoddard came with the firm as an exec, heading the script department and also attending to publicity on a minimum salary basis, with idea being to build him as soon as the firm started actively. When Paramount's recent 25% salary cut was forced on Ray-Minor as well, Stoddard and Ray agreed to sever the relationship. Said to be only for the summer with the likelihood, however, against Stoddard returning.

Stoddard has several writing tie-ups on his own and will devote his time to them. One of these is a new musical comedy "Dollars Up" with music by Adam Carroll and for which Stoddard wrote both the book and lyrics. This may be whipped into shape for early fall. Stoddard is also now interested in the completion of a novel.

Walter Hart is the young director who staged "Precedent" at the Provincetown Playhouse, his first directorial job. He was immediately engaged by Ray-Minor for directing. He goes to the coast for pictures for six months, with understanding he will return to Ray-Minor at the end of that time.

STOCK HOUSE TURNED OVER TO ACTORS

Winnipeg, Can., June 22.

C. L. Lutes, whose lease on the house is not up until next fall, sportingly told the members of the Dominion company that they could have the theatre rent free and make what they could out of it.

So far, under the direction of George Secord, there has been nothing but dissension and rather weak shows. Meetings are held continually, but there is much quarreling over the takings, and one by one the best members of the organization are dropping out dissatisfied.

It all seems rather silly. Country stores and feature nites are drawing what little crowds they do get.

3 B'WAY HOUSES RETURNING TO LEGIT

Present booking plans for legit's next season call for six theatres fronting Broadway to play legits. Three of the houses represent reconversions after playing pictures, with another having made that change the past season. Remaining two have been straight legit.

Getting the legit back on Broadway is regarded as no aid to the overseating problem confronting legit as a principal problem. At the same time it may add to the woes of indies with side street theatres trying to get shows.

Theatres are the George M. Cohan, Gaiety, Globe, Broadway, Empire and Hammerstein, the last two always as legit houses.

Erlanger's is offering the Gaiety to legit producers, RKO having withdrawn. No show is set. Globe will get musicals, to be produced by Erlanger's and Charles Dillingham. It reopens in September.

Cohan is announced as possibly getting the Heywood Broun co-op musical. Hammerstein, leased by Schwab & Mandel, will make four of the big street places playing tune shows.

Chill Cools Hopper

Hollywood, June 22.

De Wolf Hopper, scheduled to open a season of open air light operas at the new Griffith Park Greek theatre, is reported dissatisfied with conditions, claiming that the cool nights will dampen attendance.

May go into the Majestic downtown, instead. Hopper originally was in negotiation with the legit house.

TEX AND SHUBERTS IN 50-50 ON ROOF REVUE

Texas Guinan and the Shuberts will share as partners in profit or loss with "Too Hot for Paris," summer revue moving into the nite club set in the upstairs Nora Bayes theatre, New York. It opens around July 1.

With Tex as principals will be Jack Osterman and Joe Frisco. Line of 24 will be mostly Tex's little girls. Vivienne Segal was offered a spot but isn't in or out yet.

Straight salary arrangement goes for all players but Miss Guinan.

The Bayes was outfitted as a nite club for Jolson's "Wonder Bar." No changes are necessary for the Shubert-Guinan revue. Plan is to sell the tables as ringside seats, similar to an arrangement at the Carroll theatre a few seasons ago.

Another Shubert revue in the works is for the Majestic, to open about the middle of July.

Majestic show, untitled will have Paul Ash and his band. Allan K. Foster is staging and will provide the line.

Buffalo Stock Blows

Buffalo, June 22.

Ramsey Street stock folded unexpectedly Saturday (20) after three weeks at Erlanger's.

Inability to pay salaries. Reports current company may continue on co-op basis.

N. S. A. A. Officers

National Scenic Artists' Association last week re-elected Walter Percival, president; Philip Graziano, secretary, and George Everett, treas.

New officers elected are Mat Williams, sec., and Howard Whisler, financial sec.

Heat Too Strong for Legits with Saturday Night Big Bargain Sale

Two openings this week keep Broadway's show list at the 20 mark, but four-fifths are in cut rates. That means 15 attractions are available at bargain prices, for the balcony and rear floors, at least. Both new shows were in cut rates Monday, opening day.

Even more shows were offered at cut rates Saturday night when the weather was scorchingly hot. Brokers held back sales for the new musicals and because of that stupidity hit tickets were dumped or sold on the walk under the boxoffice price.

Some 300 tickets for "The Band Wagon" were called back to the New Amsterdam and sold direct. The house could have shown a capacity statement because of the buy but by aiding the brokers, kept the tickets off the pavements. Agencies were not so lucky with "Third Little Show," dumping too late and being stuck.

Heat Hit

Last week grosses were running $2,000 ahead until the second heat wave of the month arrived Friday. Most of the gains were dissipated Saturday.

The "Follies" stays on in Pittsburgh and is to open at the Ziegfeld next week (1). This week's new shows are "A Wooden Soldier," "Biltmore" and "Paid Companions," Masque; also two Village affairs, "Collitch," Cherry Lane and "Sin a Little," Provincetown.

A revival, "Pirates of Penzance," is on for next week, while "Too Hot for Paris" (Tex Guinan) is a possibility.

Sudden Saturday closing was "Ebb Tide," which played two weeks at the New Yorker. Same applies to "Thais," of amateur rating, which lasted a few days at the little President.

Estimates for Last Week

Symbols: R—revue; M—musical comedy; D—drama; C—comedy; F—farce; O—operetta. Capacities and top prices also indicated.)

"As Husbands Go," Golden (17th week) (C-900-$3.85). Holding up fairly well; house and show under same management; last week okay at $8,000.

"Barretts of Wimpole Street," Empire (20th week) (CD-1,099-$3.85). Saturday matinees switched to Thursday for summer, real hit affected only by week-end heat and dipped bit under $20,000.

"Crazy Quilt," 44th Street (7th week) (R-1,413-$4.40). Playing six performances (no mats) and going very well; week-end heat hurt, but better than $16,000 claimed.

"Ebb Tide," New Yorker. Strictly a cutrater; played two weeks.

"Grand Hotel," National (34th week) (D-1,164-$4.40). Leads all dramas in gross and has since the start; year's run conservative prediction; about $25,000 last week

"Green Pastures," Mansfield (70th week) (CD-1,050-$3). Scale reduction again recently gives it further popular pull; looks sure to go through summer; up over $13,000 last week.

"Modern Virgin," Booth (6th week) (C-730-$3). Has not done much, but probably breaking even; indicated pace $5,000.

"Old Man Murphy," Fulton (6th week) (C-913-$3). Was $2,000 ahead up to Saturday when sizzling weather hurt; however, got by at about $6,000.

"Once in a Lifetime," Plymouth (40th week) (D-1,042-$3). On a summer basis should ride through the slack season to some profit; paced around $10,000.

"Paid Companions," Masque (1st week) (CD-700-$3). Presented independently (Seccil Productions); written by Bernard J. McOwen; opened Monday.

"Private Lives," Times Square (20th week) (C-1,057-$3). Plans for several road companies in autumn including present show; making some money, with last week's indicated pace over $11,000.

"Rhapsody in Black," Harris (8th week) (R-1,060-$3). Claimed to be picking up; few musicals around should be a break for colored revue; estimated around $10,000.

"The Band Wagon," New Amsterdam (4th week) (R-1,423-$5.50). A smash indicated from standee trade throughout the week and pace of nearly $45,000.

"Third Little Show," Music Box (4th week) (R-1,000-$5.50). Holding up to excellent money and running second to "Wagon"; business not much affected last week; $27,000.

"Tomorrow and Tomorrow," Miller's (24th week) (D-945-$3.85). Dropped under $6,000 last week, but under present hook-up made a little money.

"Unexpected Husband," 48th St. (4th week) (CD-969-$3). Engagement goes to July 4 and perhaps afterwards despite poor pace; $3,000 appears to get it by.

"Wooden Soldier," Biltmore (1st week) (C-1,000-$3). Presented independently; written and played in by Alexander Carr; opened Monday.

"You Said It," Chanin's 46th St. (23d week) (M-1,413-$4.40). Will stick through summer if breaking even; better than that lately; last week about $15,000.

Other Attractions

"A Regular Guy," Hudson; revival.
"Patience," Erlangers; revival.
"Precedent." Bijou.
"Sin a Little," Provincetown Playhouse; revue opens this week.
"Collitch," Cherry Lane; also in Village; opened Monday.

Pitt Goes Nerts for "Follies," $47,300, but Needs Plenty of Fixing

Pittsburgh, June 22.

Sensation of this city was the more than $47,300 drawn by the new Ziegfeld "Follies" last week at Nixon, where show had its out-of-town opening. Revue was a complete sell-out at every performance, with standees all the time, including matinees. Top was $4.40 with a $3 high afternoons. Stays over another week despite previous arrangements for Broadway premiere Wednesday (24). It's still not in shape for Broadway.

Particularly phenomenal was the business in the face of the heat and the fact that Nixon had been dark for two months now. This was never a summer show town, seats were at a premium several days before the premiere, with $50 a pair offered for opening night and $25 to $35 during the week, the first time this has ever happened in Pittsburgh.

Gallery, always a sore spot here for musicals, also a sell-out every performance, and Nixon has a gallery of 800 seats. Downstairs standing room brought $2 a head and no less than 100 at every performance, with almost five times that amount opening night.

Big gross represents $2,000 over nominal house capacity.

DOUG, JR., "BAD GIRL" BRIGHTEST IN L. A.

Los Angeles, June 22.

Two openings last week were the main activity of the local legit field. "Bad Girl" started a two-week run at the Belasco to fair business. Piece is produced by Lou C. Wiswell, first time an indie producer has been in Belasco & Curran's house in a year. Take for the week was slightly over $10,000 with the dirt angle credited for the draw.

Thursday night Sid Grauman launched "Man in Possession" with Doug Fairbanks, Jr., starred at the Mayan. Opening was a sell-out with the picture mob showing up stronger than they have at any legit opening in months. First four performances got $7,300. Opening night was the regular b. o. prices, Grauman being off the $5 openings.

"As Husbands Go" folded at the Biltmore after two tough weeks. Second stanza got an even $5,000. Producer E. E. Clive wound up about $10,000 in the red on his first of an announced series of local productions.

"Irene" at the El Capitan dropped about a grand under last week to $7,000. Piece looked like a long run affair when it opened but will come out at the end of the fourth week.

Estimates for Last Week

"Irene," El Capitan (3rd week) (M-1,571-$1.50). In spite of bargain prices revival fans are about caught up. Drop to $7,000 unexpected.

"Bad Girl," Belasco (1st week) (CD-1,103-$2.50). Above the usual at $10,000. Only in for two weeks so coppers passing up the dirt.

"Man in Possession," Mayan (1st week) (C-1,550-$2.50). Fans are flocking to see Doug Junior in person. First four performances all near capacity to $7,300.

"As Husbands Go" (2d and final week) (C-1,652-$2). Folded on Saturday after a weak struggle. Last week did $5,000.

JIT PLAYERS' OWN HOUSE

New Haven, June 22.

Jitney Players will do eight weeks of stock in their own theatre on the Boston Post Road in Madison this summer. Alice Keating Cheney is carrying on the project since the death of her husband, Bushnell Cheney, two years ago.

First offering scheduled week of July 6.

Name Trouble

Proposal to tour a company of legit stars in Shakespearean repertory next fall, understood to be backed by the same group of Chicagoans previously sponsoring Fritz Lieber's tours, is reported meeting with difficulty in securing names. Max Fitkenhower will manager the outfit.

Names mentioned, in addition to Lieber, reported set, are William Farnum, Henry Dixey, William Desmond, Florence Reed.

HEAT WILTED CHICAGO GROSSES

Chicago, June 22.

Three-day stretch of 90 to 95 degree heat withered the grosses plenty. Standout casualties of the season's first torrid spell were "The Rap" and "Fine and Dandy." Former blew back to New York after three weeks of uneven takings, while the Joe Cook musical took a five-grand clipping on the week.

Only one of the five shows on tap that held up nicely was the little Playhouse with "Apron Strings." Heavy advance party sales was the lifesaver here. Convention addicts from the nearby hotels helped keep the Blackstone's "Stepping Sisters" above the low mark. "Meet My Sister" came through badly scarred, but still hopeful.

Fading point of "Fine and Dandy" not far away. Now advertising last weeks. Figured to go two weeks hence if solid pickup fails to materialize during the current week.

Estimates for Last Week

"Apron Strings," Playhouse (9th week) (CD-603; $3). Persistent party plugging has this one still moving along smartly; also getting good publicity breaks in the dailies. Clung to $6,000 on the week.

"Fine and Dandy," Erlanger (6th week) (M-1,319; $3.85). Bad weather break knocked the props from under it Thursday; stayed down for rest of the week. Managed to approximate $20,000, or two grand under the control figure. Continuance probational.

"High Hat," Adelphi (C-1,100; $3). Edna Hibbard featured. Star of last summer's curious local long-lifer, "Sisters of Chorus." Opened Monday (22).

"Meet My Sister," Grand (4th week) (C-1,315; $3). Heat blanket took this one badly; mowed down to $8,500. Had been building nicely until then. Good possibility of recovery, if weather turns cool for a while.

"Stepping Sisters," Blackstone (13th week) (D-1,984; $3). Dropped from the previous $8,000 to around $5,500. House working with railroads on excursion gag, allowing special rate to holiday mobs. Show now has dramatic record run for the season.

"The Rap," Studebaker (3d, final week). Had a touch of prosperity the second week, but closed to a complete washout business. Production folds here. House goes dark for the rest of the summer.

LIFE OF GARVEY

"The Black King," Negro drama, dealing with the life of Marcus Garvey, is rehearsing. Donald Heyward wrote it, and is directing and producing.

Cast has nearly fifty players, including Ida Johnson, Marie Temple, Dorothea Kenney, Elmar Martin, Geo. Allen, Eleanor Hines, Ruth Kenney, John Lewis, Arthur Berry, Ralph Brown and Harry Fox.

Conn. Rep.

Bristol, Conn., June 22.

Manhattan Repertory company is scheduled to open an eight week engagement here June 29.

In the cast are May Ediss, Daisy Atherton, Florence Williams, Helen Walton, Carl Benton Reid, William Podmore, A. J. Herbert, Harold Moffat, Bernard Jukes and Joseph Curtin.

OUT-OF-TOWN REVIEWS

FOLLIES

Pittsburgh, June 15.

Florenz Ziegfeld, assisted by Gene Buck, presents a revue in two acts and 31 scenes, featuring Harry Richman, Helen Morgan, Ruth Etting, Jack Pearl and Gladys Glad. Music and sketches by Gene Buck, Mark Hellinger, Ben Oakland, Barry Trivers, J. P. Murray, Dave Stamper, Walter Donaldson, Sid Silvers, Noel Coward, Dr. Hugo Reisenfeld, Edwad Ellis, Gordon and Revel and Albert Carroll. Dances staged by Bobby Connolly; dialogue staged by Edward C. Lilly; Rasch numbers staged by Albertina Rasch; scenery by Joseph Urban; artistic director, John W. Harkrider. At the Nixon, Pittsburgh, for one week at $4.40 top.

This is Ziegfeld's first "Follies" since 1927, and probably one of his most ornate, but it's going to be no cinch for the glorifier. With enough to make two shows, curtain opening night didn't ring down until after one a. m. There's plenty of work to be done and even when it's down to regulation time, there may still be many doubts as to whether it can stand on its own.

Crying need is for sketches and songs, with the skits only ordinary, if that, and not a song to be reckoned with, save possibly Mack Gordon and Harry Revel's "Cigarettes, Cigars," which Ruth Etting sings in the cabaret interlude. Even this one, if it gets across, will be due chiefly to the singer, who may do for it what she did for "Ten Cents A Dance."

As for the skits, most of them are dirty without being funny and there were plenty of eliminations and additions as the week progressed. But results weren't there.

Enthusiasm at premiere here indicated that at least the first 15 rows were backing Zieggy and he may have been led to believe there's more to his show than there really is. That's no criterion, however, for this burg has been nerts ever since it was first announced the "Follies" would open here, with a complete sell-out and S.R.O. at every performance assured.

When one considers people like Miss Etting, Harry Richman and Helen Morgan and learn that there's hardly a hit possibility in the score, things don't appear so rosy. In fact, the only tune they came away humming was "Shine On, Harvest Moon," which Miss Etting did as the late Nora Bayes might have in the Rector's scene, and "Shine On, Harvest Moon" being the song hit of a 1931 "Follies" is something of a paradox.

Miss Morgan isn't sitting on pianos this season. She's rolling on the floor instead—with Richman—and her three numbers, Noel Coward's "Half Caste Women," "Love Is All I Live For," by Gene Buck and Hugo Reisenfeld, and "I'm All Wrapped Up in You," by Oakland, Trivers and Murray, and done with Richman in the distasteful floor-rolling episode, don't give her a chance.

As for Richman, he's in and out all the time, with his best song "Mailu," by Jay Gorney, which brings on Reri, the South Sea Islander, for her only appearance, a bit of shaking at which another native gal, who comes on near the close of the number, seems even more proficient. Richman also does the "Buy A Bergman Broom," song-sketch with Dorothy Dell, which he has already done for a generally-released Paramount short.

The comedy is carried entirely by Jack Pearl, with the German dialectician never better. He works like a Trojan all through the show, but save in one sketch, "Victim of the Talkies," by Oakland, Trivers and Murray, he hasn't a thing to sink his teeth into. Pearl got laughs on every appearance, and deservedly so, but he needs a couple of skits suited to his particular type of humor. In his "Talkie" skit, he's Lubitsch's 42nd assistant director, called in to direct Helen Morgan and George Le Mar during their wedding night. He gets everything there is out of it and more, and it's easily the best comedy number in the "Follies."

Legitimate show-stoppers opening night were Hal Le Roy, the young dancing sensation; Mitzi Mayfair, Gus Edwards' 16-year-old discovery, and Frank and Milt Britton and their gang. Le Roy had them all thinking of the late Jack Donahue, with his brittle limbs, and the kid tied up the proceedings tighter than the head of a snare drum. Succeeding appearances brought a hand and he looked headed for big things. Kid played a week at the Enright here last fall in a movie house presentation, and did the same thing.

Miss Mayfair, a cute, pug-nosed youngster whose limbs seem fastened to her body on loose

(Continued on page 54)

MAN IN POSSESSION

(Fairbanks, Jr.-Nora Gregor)

Los Angeles, June 19.

Sid Grauman's west coast production of H. M. Harwood's three-act romantic comedy, starring Douglas Fairbanks, Jr. Nora Gregor, from pictures, featured. Staged by G. Hamilton Gay. Cast: Veda Buckland, Hilda Graham, Henry Mowbray, Edmond Breon, Mary Worth, Cyril Delevanti, John Miller, Robert Cory. At Mayan, L. A., June 19, $2.50 top.

Sid Grauman staged another of those typical Grauman openings with lights, extra cops, autograph-seekers, mess of stars and execs—and a swell show. It was oke in more than one respect. Capital production, well cast and entertaining withal, a distinguished first-night gathering was as inversely demonstrative and enthusiastic as Douglas Fairbanks, the elder, was modestly refraining from applauding his talented namesake's click.

Nora Gregor, a Max Reinhardt star from Berlin, was perhaps the only conflicting casting. In the original, her role is that of a British gold-digger who moves in Mayfair although the bailiffs are always on her neck. For the coast, with a dialectic player assigned to the role, she is fleetingly mentioned as an Austrian, with nothing else done to explain the wherefore and whyfore of her Anglo-Saxon cognomen of Mrs. Crystal Wetherby.

Seen in Berlin about 15 months ago under the Reinhardt wing, Miss Gregor evidenced her histrionic artistry in her native tongue, which isn't by any means wholly submerged in present difficult assignment, but she certainly will have to be more articulate if Metro sets her for native talkers. She came here for German versions, but with Metro abandoning those, and with an imported star on its hand, Miss Gregor is being tutored in the native lingo.

Another weak 'un was Veda Buckland as the mother. Cyril Delevanti in a cockney assignment was impressive, and Mary Worth as the maid of the impecunious digger also registered.

Young Fairbanks evidenced his past experience on the stage and before the screen mike by making his light romantic role as impressive as a somewhat unbelievable theme permitted.

With the Warner studio in production abeyance, it will kill the summer nicely for the Warner star and should permit Grauman to make up for some of his past losses.

Abel.

MURPHY'S PLAYERS

(Tent)

So. Pasadena, Cal., June 19.

Horace Murphy offers two-bit rep under canvas, anchored in South Pasadena, and getting a heavy Hollywood draw strictly for the laffs. They do farce to mellers, but whatever it is, it winds up broadly.

Murphy has a swell sense of humor, and when the Friday night good-natured razzers turn out from Beverly and Hollywood he'll interrupt the most dramatic scene and exclaim: "Stop, in the name of the manager! This scene is going straight for once," and the peasants at two-bits admish take it straight, not knowing what the ad lib is all about and why certain down-front customers go into sudden convulsions.

It's just that type of a show, with the scripts strictly catch-as-catch-can. Some of the plots are reminiscent. One, under a phoney label, smells like a several-year-old farce which Murphy adopted and adapted freely without benefit of royalty—or so one ex-legit present averred.

The whole is a wow for free-for-all laffs and ad libs, with the Friday nite turnout attracted because of the extra four-act amateurs in between intermissions.

Tent does a capacity biz almost nightly, drawing 1,500 two-bitters, which can and often do spell a $2,000 gross for the impresario. Murphy is in his seventh week and expects to stay all summer as he has in the past.

Murphy two seasons ago had three such tent reps out and wound up $98,000 to the good on the season, he says. In another town he came in and went out owning the town's three theatres as well.

Murphy is a jovial fellow, with evidence of legit comedy ability about him, but he prefers doing it all in broad hokum fashion.

No program, hence no cast. Nor was impresario Horace anxious to divulge the cast's names, which may be just as well. A number look like reputable stock people who are taking the $40 and $60 assignments just to keep busy.

Abel.

CHICAGO'S CRAZY LEGIT YEAR

Damage Suit for 3 G's Over '3's a Crowd' and Nick Holde's 3 Socks

Nick Holde, company manager of "The Band Wagon," is being sued, but it's a hangover from "Three's a Crowd" which he also handled for Max Gordon. Bernard H. Goldenson wants 3 G's for damage to his countenance one night in the Selwyn balcony stairway. There are more three's in this story as Nick socked Bernie three times and three cops looked on.

Goldenson and his mother-in-law about whom he was most solicitous, it would seem, were descending from the balcony when "motner," as he called her, slipped and sat down hard. Her escort immediately recognized her rights and when Holde was summoned, demanded three nurses and a doctor. The lady who fell protested she wasn't hurt, but son-in-law insisted she was. Holde said he would call as many doctors as Goldenson wanted if the latter paid them.

Mother Unrehearsed

Bernie rushed out and brought back the cops. He insisted mother was hurt, but mother, unrehearsed, again said no. Then Goldenson called Holde some kind a dirty name. But when he made a pass at Nick's kisser, Holde went into action, landing three times to the nose and mouth before the cops could pull him off.

When mother was placed in a taxi and sent home, the party trooped to the west 47th street station house. Goldenson exhibited his soiled kerchief and so forth and wanted Nick locked up for assault. Holde said if that was the way things were going, he would file counter charges of assault, disorderly conduct and bad language in a theatre. Holde, a former attorney, knows his legal routine. Fearing to be locked up over night Goldenson withdrew his charge, Holde doing likewise.

The claim is made against the theatre by mama who after being examined and okayed by an ambulance surgeon said: "I told you I was all right."

BLATT MOVES OFFICE INTO HAT; STAGE REVUE

Edward Blatt, legit producer for several years, has closed his New York office and will go staging. He will put on a revue in Chicago in July, Gregory Ratoff's "Revue of 1931."

Revue is tentatively slated to go into the Adelphi, Chicago, the third week in July. Ratoff will be in the cast, others being Richard Craig, Jr., Ted Fiorita, Kousnitzoff and Hope Emerson.

Blatt will handle the show on percentage, with casting and rehearsing in New York. It is Blatt's first association with a musical.

L. A.'s Opera Cut

Los Angeles, June 22.

Arrangement between the Los Angeles Park Board and F. H. Newman of Chicago, here to put on a week of Gilbert & Sullivan at the Greek open air theatre, July 8, has Newman paying 5% of the gross to the city park board and a nightly rental of $150.

De Wolf Hopper is slated to head the two bills, "Pinafore," for three nights, and "Mikado," for four. Hopper will get 5% of the gross and his manager, Richard Travers, who has Hopper in a light opera season in San Francisco now, comes in for another five.

Bringing down the S. F. company and adding 26 chorus singers here to augment the 50 from the north.

ROCH. VAMPING

Stock at Rochester, N. Y., folds June 27 after 15 weeks. George Kondolf, Jr., produced.

Last show, opening Monday (22), is "Brothers," with Bert Lytell.

Shows in Rehearsal

"Shoot the Works" (Broun & Raison) Cohan.

"Crooner" (Will Morrissey) Vanderbilt.

"Broadway Personalities" (Arthur Lyons) Majestic.

"Too Hot for Paris" (Shuberts) Bayes.

WB REPORTED BACKING 'IMPORTED FROM PARIS'

First show of the new season coming in with reported picture support will go into rehearsal Monday (29). Play is "Imported from Paris," by Maurice Marks, with Warner Bros. reported as interested.

Abe Halley is producing. Halley represented Warner's when the picture company produced "Fifty Million Frenchmen" and "Heat Wave." An opening out of town for "Paris" is due July 20.

Cast includes Sam Levine, Annette Hoffman, Dudley Clements, Anna Chandler, Gwynn Stratford, Dave Burns, Martin Noble, Mariam Batista, Mark Schwed, Francesca Hill, Leo Kennedy, Joe Garry, Herbert Delmore, Ann Gessler, Ralph Simons.

Tanner Would Promote Tabs at L.A. with Errol

Los Angeles, June 22.

Deal is on between Joe Tanner and the receiver of the Los Angeles theatre for production of tab musicals at that house. Tanner claims he has Leon Errol as the featured player.

This is the third tab deal for the L. A., two others having been in the promotion stage but falling through.

Tanner formerly had the band at the Lafayette cafe and appeared in vaude with the California Ramblers.

Spokane Dramatic Stock Uses 2,000-Seat Tent

Spokane, June 17.

First tent dramatic stock ever to show here will make its appearance the latter part of this month. Will Maylon, for six years director-producer-actor with the stock company here bearing his name, is sponsoring the new idea. An acting company of 12 to 15 players is being recruited for the summer season.

Arrangements have been completed with the stage and musicians' unions for the opening, and plans are rounding into shape for a 2,000-seat tent to be located near the city limits. Spot is accessible by street car and auto.

Wood's Fourth Choice

After having been held on option by three other producers and let go, George Bryant and Francis Verdi have placed their "Big Shot" with Al Woods. "Big Shot" is a gangster yarn.

Play was first sold to Herman Gantvoort, who let his option expire, and than taken by Eddie Blatt on a ten-day option. Blatt couldn't make it in the ten-day limit, and Benjamin Davis jumped at it on a three-month paper and he, too, couldn't prepare it in time.

HECHT EASED

Harold Hecht, from legit, who took over Fireman's Hall theatre in Woodstock, N. Y., as an arty film and legit house, is out. Currently he's a social directoring at a summer camp.

Hecht operated the Hall for two weeks. Backers are understood to be now managing.

Greenwood for Harris

Sam Harris is dickering with Charlotte Greenwood for a return in the fall in a musical.

Irving Berlin will write the music for the show, with Moss Hart on the book.

27 HITS, 26 FLOPS, 13 ARE MODERATE

Previous B'way Season's Hits Not All Good There—Four Repeaters Flopped—Last Summer's History's Worst 2-for-1's a Nuisance—"Girls'" 32 Weeks Longest Run

LOOP'S STRANGE TASTES

Chicago, June 22.

As usual Chicago had a crazy year in legit. Like the lady who kissed the cow, Chicago tastes are not to be accounted for. In attempting to classify the 60 shows that exhibited in local playhouses it appears that there were 27 successes, more or less; 22 flops, with little doubt attached thereto; 13 in-betweeners, and four shows playing repeats. All the repeats were failures.

This percentage might seem to indicate a fairly healthy state of things. But it is important to remember that the overwhelming majority of shows playing Chicago are moderate or full-fledged hits in New York the season before. Hence the more obvious type of turk seldom gets this far.

On October 10, 1930, by which time the season might be supposed to have gotten fairly started, Chicago had only five shows. This odd situation followed the worst theatrical summer in Chicago's history. No scholar ever came forward to refute the statement that not since well before the Civil War had Chicago witnessed the depressing phenomena of only one legit show in town. That was "Sisters of the Chorus," which enjoyed the summer practically alone. In the latter weeks of August a misguided adventure starring Lou Tellegan, "Love Technique," failed to share in the prosperity of "Sisters."

Present indications are that the summer of 1931 will be somewhat more active. June has been on the whole a prosperous month, but for this thanks is due to a retarded summer and an emaciated sun. When the heat finally arrives the prevailing prosperity will no doubt fold up like awnings.

2-for-1 Nuisance

During the past season Chicago's chief source of irritation has been the 2-for-1 nuisance. This proved a boomerang. Admittedly an evil so far as the more pretentious enterprises are concerned, the bargain system is the gravy for the cheap hook-ups. Houses like the Playhouse and Studebaker can bat out dandy runs and bank substantial profits without ever selling a ducat at the official printed price.

Couthoui's, which controls the town so far as agencies are concerned, has felt the business depression. Continued and in some instances remarkable prosperity of some of Chicago's nite clubs makes this angle a subject for sociological guesswork. Why the theatre and not the cafes?

At no time was the full list of legit theatres in operation simultaneously. Princess, Cort, Studebaker, Illinois, Apollo, and Garrick had long periods of darkness. About 12 out of a possible 17 was the average in the busier cycles.

"Three Little Girls" took the run honors with 32 weeks. "Jonesy" and "Apron Strings," of extremely economical hook-up, led the non-musicals in durability. Few of the class shows survived beyond five weeks. So-called carriage trade is doing an evaporation trick locally. Of late Chicago has adopted Saturday openings instead of the traditional sabbath. This serves a dual purpose; first, it takes care of the free list and allows the full house for a Sunday sell-out; second, it's supposed to provide a higher I.Q. for the premiere.

Successes

Chicago successes of 1930-31: "Sisters of the Chorus," "Artists and Models," "Three Little Girls," "Young Sinners," "Dishonored Lady," "Topaze," "It's a Wise Child," "Sweet Adeline," "Garrick Gaieties," "Lysistrata," "Old Rascal," "Subway Express," "Michael and Mary," "Simple Simon," "Ripples," "Berkley Square," "Ladies of the Jury," "Cherries Are Ripe," "Sketch Book," "Man in Possession," "Art and Mrs. Bottle," "Ninth Guest," "Petticoat Influence," "Stepping Sisters," "Elizabeth, the Queen," "Apron Strings," "Fine and Dandy."

These successes include 13 Shubert attractions, of which four were under Fred Donaghey's Dramatic League banner. Of the other 15 shows, "Ladies of the Jury" came in independently at the Blackstone, there are two Theatre Guilders and the rest belong in the Erlanger camp.

In-between shows as figured are: "Sex," "The Apple Cart," "Strike Up the Band," "Mendel, Inc.", "Death Takes a Holiday," "Sons o' Guns," "The Tavern," "Jonesy," "Flying High," "That's Gratitude," "Green Grow the Lilacs," "My Sister" and "The Rap." Last two still current and possible floppos.

Flops

Those rating slight importance or outright suicides are: "Love Technique," "House of Fear," "Lost Sheep," "Chinese Bungalow," "Uncle Vanya," "Last Mile," "Cradle Call," "A Month in the Country," "As You Desire Me," "Bad Girl," "Scarlet Sister Mary," "Sour Grapes," "Becky Sharp," "Marius," "Torch Song," "Up Pops the Devil," "A Lady in Pawn," "When Father Smiles," "Pagan Lady," "Oh, Promise Me," "On the Spot," "The Greeks Had a Word For It."

Later "Chinese Bungalow" went on the road and cleaned up through Iowa, Nebraska, et al

Plan to Use Only Legit Trademarks In Campaign to Rehabilitate Road

By selling legit shows similarly to commercial products, trademarks are expected to figure importantly in campaigns being prepared to rehabilitate the legit road. At least three outfits are planning extensively to resell legits on the road and all of them will carry trademarks of reputed producers as a principal asset.

Group represented by the Theatre Guild, Erlanger's and four indies, expects to have a joint title. Managers represented by the Theatre League are also understood to be developing a similar touring idea.

Shuberts are attempting to develop subscription audiences with different names in different cities.

An SOS campaign is being waged by TPROA, p.a. group, initials standing for Save Our Stage and along the same lines as the other groups. At the same time several other producers are trying to build up road producing companies that will carry some weight out of town. One name reported for that idea is Constance Collier, now in Europe, in connection with another local indie.

Principal reason for the trademark adoption is generally accepted in that it will be one way to live down a reputation previously made among hinterland customers with phoney "Broadway" casts and productions. The move also considered another step toward legits slow adoption of film methods of selling productions. Not many New York producers are now around with names that carry business weight out of town, with the group idea trying to make up for that lack.

Proposed road rebuilding has all concerned in a battle for shows. But the trademark plan may amount to commercialization to the extent of delivering road shows with everything but a cellophane wrapping.

"GREEKS" ON COAST

Belasco and Curran Doing It with Misses Hall, Burgess, Farrell

Los Angeles, June 22.

Belasco and Curran will stage "The Greeks Had a Word for It" here this summer. Show is due for rehearsal about mid-July with Dorothy Hall coming on from New York to play her original role. The two other girls will be Dorothy Burgess and Glenda Farrell.

Play is due to premier about three weeks after rehearsals start. It will go from here to San Francisco.

Sam Harris, who produced the piece in New York, intended to give it a coast display, but following the unfavorable Chicago engagement abandoned the coast idea.

Carroll Planning 12 Shows a Week In His New House

The forthcoming Earl Carroll show will be much like a glorified vaudeville show at $2.50 top. Carroll figures the new theatre can do a maximum around $75,000 a week.

Producer plans 12 performances a week with the usual Equity percentage for each additional show above the regulation eight performances weekly.

"HOUSE" ON ROAD

"House Beautiful" starts its road tour Sept. 23 in Newark.

Return date on Broadway, announced for the Selwyn in August, is due at another house.

FOX HOUSES' LEGIT, NO FILMS, AS DIET CHANGE

Los Angeles, June 22.

Fanchon & Marco will book seven legit shows into Fox houses when and if they go on tour. Houses booked will eliminate pictures for the evenings the stage productions go in.

Plays offered from various sources are "Student Prince," "Blossom Time" and "Ladies All," for the Shuberts; "Shanghai Gesture," with Mrs. Leslie Carter, produced by Dickson Morgan; "Mrs. Bumpstead Leigh," with Mrs. Fiske; "Elmer the Great," with Joe E. Brown; and Ethel Barrymore in "The School for Scandal." M. D. Howe will represent F. & M.

15 Stock Players Hurt In Tex Auto Collision

Galveston, June 22.

Harley Sadler, whose stock company has been cleaning up here for more than a month, was snagged by hard luck when his band and several actors were in an auto collision while en route to participate in beauty pageant. Fifteen were injured, five seriously.

Bandsmen were hurled to pavement when the truck in which they were riding turned over after crash at street intersections. Besides injuries to players, virtually all instruments were ruined, involving a loss of $800.

Most seriously hurt were A. C. Heffner, leading man, internal injuries; Ed. See, orchestra leader, broken hand and nose; Paul Thardo, drummer, back injuries; Nigel Lowrance, clarinet, broken ribs; Howard Hack, actor, back and head bruised.

BRANDTS LEAVE JAMAICA

Brandts have given up the Jamaica theatre, the Carlton, under Brandt management about a year.

Leasing another house in the same town is planned, but unset.

London Show World

London, June 12.

Hunting ground for ideas in show business is now Vienna. It used to be America but the success of mid-Continental musicals and things has changed it over.

G-B Side Stuff

Rank and file of the film trade are het up over the Screen Golfing Society. It is too extensively patronized by the men at the top of the industry; the ordinary executives complain they haven't a look in. The passion peddlers putting outfit has its own luncheon room at the Kit Cat, with the profits on the lunches going to Gaumont British, which supply the head and the chief members of the society. Members are regularly canvassed to make the Kit Cat their rendezvous with suggestions they form dinner parties every now and then at $7.50 a head exclusive of wines.

Seems the Golfing Society is a good thing for Gaumont.

Hassard Short arrives in London on the "Olympic" today. He is to direct "Waltzes from Vienna," to be produced at the Alhambra in July. While in London, Short will seek plays and negotiate with artists suitable for the United States, for Erlanger's.

Blattner

Inside information this side suggests that at the next general meeting of stock holders of the Luwig Blattner Picture Corporation, holders will press for the formation of a stock holders' committee with a view to taking over the management of the company.

The Blattner firm has dithered around in the film field here practically ever since the passing of the Quota act. It has succeeded in giving birth to one feature here after a very painful travail.

At the present moment Blattner, its head, is marketing the Still Sound system, which is a sound on steel tape device about which there has been a lot of patent trouble in the past.

Show Stocks

Investment market in England has not been strong for months, showing the inevitable slide during serious trade depression, and the entertainment side has felt it very keenly. Stocks affecting the amusement business are generally below par value, with one of the most outstanding slides being the fall of Gaumont British security, now standing at $2 for $2.50 shares. This was after they had risen to around $15 at a time when it looked as though Fox would be getting control. Many bought shares in the hope of Fox nominees paying a still higher figure for the holdings.

Generally, British film stock in particular, is now around its real value, perhaps a little over, with indications more slides are unlikely.

Billy Merson In

British International Pictures, having lined up Gene Gerrard, George Gee, Ernie Lotinga, Stanley Lupino, Monty Banks and Lupino Lane, have added Billy Merson to its comedians.

International is known to be concentrating on comedy, arguing that with a schedule of 35 pictures it's more difficult to go wrong that way.

Hicks' Fall Downs

Seymour Hicks is getting a bad break. After making "Clamour," one of the world's worst talkers, for British International, he said it was a good film, and was indignant that even the English critics panned it. (Spectacle of an English critic panning anything is a bit surprising). His reply to Ewart Hodgson, the critic of the "Daily Express," who gave it a harder hammering than any of the others, was just boloney, for he did not succeed in putting over a single excuse or reason for the film's existence.

Add to this the fact his latest revue, "At the Sign of the Seven Dials," in which he played the lead, came off after five nights, and it looks as though Hicks will have to wake up.

London's Legits

London show business is so-so, with a lot of places feeling the weather and the start of the holiday season. Diary is fairly empty in new dates, and a lot of stuff will be off within the month.

Cochran's "Evergreen," at the Adelphi and Tom Wall's "Turkey Time," at the Aldwych open the field, the first still scoring after a good inning, the second scraping around at the diamond at the start of a knock. "The Church Mouse" is due off at the Apollo, after brought in from the Playhouse.

"White Horse Inn" continues to cause traffic dislocation in St. Martin's Lane, while Van Druten's "After All" is a smooth success at the Criterion without being exactly a rave. Revival of "The Geisha," at Daly's, won't do the business done by "The Belle of New York," while there's so much trouble up at Drury Lane, "The Land of Smiles" looks like losing its grin pretty soon.

Van Druten's "London Wall," at the Duke of York's is in profit, but "The Millionaire Kid," at the Gaiety, is coming off. "My Wife's Family," at the Garrick, is closing and "The Improper Duchess," at the Globe, is still ahead of its class. Marie Tempest's new piece, "Marry at Leisure," is new in and doubhtful at the Haymarket, where flops seem the order of the year while Buchanan's show, "Stand Up and Sing," is the leading musical at the Hippodrome.

Priestley's "Good Companions" is proving unwieldy at His Majesty's, with doubt as to its run. "Black Coffee" is doing well at the Little. "Autumn Crocus" is a hit at the Lyric. "Tantivy Towers" couldn't survive its journey from Hammersmith and is due off at the New. "Folly to Be Wise" is the only revue in the West End and as such is doing business still, at the Piccadilly. "The Unforeseen" is due off at the Prince of Wale's, another house which keeps on getting flops, and "The Barretts of Wimpole Street," leads the heavy artillery at the Queens.

"Tiger Cats" doesn't mean anything at the Royalty. "Payment Deferred" is just there at the St. James. "Wonder Bar" is nearing the finish at the Savoy. "Mr. Faint-Heart" is getting the usual Shaftesbury audiences. "It's a Boy" is doing a big turnover at the Strand. The second edition of the "Chelsea Follies" is okay at the Victoria Palace. "Good Losers" is probably breaking even at the Whitehall, and Edgar Wallace's "The Old Man" may end his list of failures at Wyndham's.

Gatti's Waiters Strike

Waiters at Gatti's restaurant in the Strand are on strike for better working conditions and higher pay. They now get $1.75, approximately, in weekly wages and a $10 advance on tips. They are asking for $13 in wages, weekly, better meals, better working conditions, and abolition of the one-minute notice clause.

Gatti's was this town's most famous theatrical venue for years, its head having extensive theatrical interests. Later, with the caprice of fashion, other restaurants came in for the theatrical patronage, legit celebrities at present spending their time between the Savoy and the Ivy.

$22,000 Net Loss

Berlin, June 13.

The German Universal Film A.G. reports a net loss of $22,000 for the past fiscal year ending Oct. 31, 1930.

Gerrard with B. I.

London, June 12.

Gene Gerrard, comedian, and rated as the best comedy bit of his type in British studios, goes to British International to adapt, produce and star in "Little Tommy Tucker," screen version of which musical will be made without music.

Gerrard clicked with the home b. o. in "Let's Love and Laugh" and "My Wife's Family."

DAVEN LEAVES JOINVILLE

Paris, June 22.

Andre Daven, formerly supervisor of French productions at Paramount's Joinville studios, and lately promoted to general assistant of Robert T. Kane, has resigned from the company.

He is going into production for himself.

Bonus for Picked Italian Films of Over 4,500 Ft.

Rome, Jun 11.

A new Italian law provides that Italian-made features above 4,500 feet are eligible for a governmental bonus providing they are artistically and technically worthy. This is a form of government subisdy which applies to all films made as far back as July 1, 1930. It is understood that the picture must be from an Italian or arranged by an Italian author; also it must be, except for indispensable foreign shots, made in Italy.

For pictures already made the subsidy cannot be in excess of 10% of the gross takings of the picture since its release. The funds are to be provided by the Ministry of Corporations. The jury passing on the picture is composed of an official of the Ministry of the Interior, one from the Ministry of Corporations, one member of the Fascist party, one judge and the mother of a family.

The law in one paragraph contains a loophole provision, maintaining the possibility of establishing a contingent, though at the present moment it doesn't specify establishing it. This would be in the form of exacting what proportion of Italian-made films must be shown compared to foreign pictures.

Thorpe's Line Up

London, June 22.

John Thorpe has now lined up Associated Metropolitan Productions, his new unit, with Charles Clarke, BIP's legal chief, as co-director.

Thorpe's plans for the first year include fulfilling of a contract to make four for B. I., with a lease on part of its studios. To augment this Thorpe is now negotiating to handle American renters' quota product.

Daily Change Try New For Paris—And No Draw

Paris, June 14.

Scarcity of films and terrible business is compelling the Ermitage des Champs Elysees to try a new policy. This, entirely new here, is a daily change of film.

These pictures, taken from stock available on shelves of distributors, are played on percentage. And business poor with the new idea.

Doing Own Lab Work

Berlin, June 13.

In connection with the extension of the Telefunken company's activities it is said that the tonefilm participation of Siemens and of A. E. G. will be transferred to the Telefunken. In addition to the above named two concerns, the Polyphon is also a small participant in the Klangfilm G. M. B. H.

Up to now sound apparatus was manufactured by Siemens and A. E. G. while Klangfilm put it on the market. It is possible that future lab and development work will now be done by Telefunken.

This internal change will not be noticed directly in sound film or radio circles.

The European Runaround

(Continued from page 48)

Lynn, moreover, has just had "Once in a Night Time" stick three weeks at Par's best West End house, fast stepping for a British talker.

Only "Greenwood Tree," however, was a real British picture, being a pastoral of Thomas Hardy's Dorset country. Others could have been made anywhere. "Tree" was American-directed.

Dolly Sisters Annual Now Due

Any day now you should read the annual gag about Dolly Sisters cleaning up at the gambling casinos. More reason for breaking the story now than ever.

First, the chumps aren't playing and need the stimulus of an alleged winner to stir them into trying, and, second, the three-day run and flop of "A Tire D'Aile" ("On the Lam"), which the sisters backed and walked out on, with 40,000 francs still due the orchestra, may make winning for them imperative.

Snoopers for England

London, which has an official stage censor on the King's private payroll, and an unofficial picture censorship, but no book boss, is now about to learn that the Bishop of London has a public morality council which snoops in the old Pankhurst-Comstock manner.

Agents are sent to every private picture showing and also comb the country for dirt in shows, books or parks.

"If they find any in the parks they cover it with grass," said the gagster, who explained the undercover espionage.

ZELLI AS OWN "ANGEL"?

Taking Over Apollo in October With Partner for 3 Plays

Paris, June 14.

When Pierre Meyer's three months lease at the Apollo expires, the theatre, after Oct. 15, will go to Charles K. Gordon and Joe Zelli backed by an anonymous angel. Gordon and Zelli intend, as associates, to produce three plays. It is reported that Zelli, veteran Montmartre nite club owner, himself is the angel.

Meyer is currently reviving "Brummel" at the Apollo.

Tax Grab Spree

(Continued from page 11)

trical field there. Germany is therefore using a big stick with its Kontingent stuff as the handle.

Only England looks reasonable and that may be because of the relationship by language and a common heritage. But in Australia and New Zealand they outloyal the British themselves. When it comes to sheer patriotism the New Zealander is hoi polloi compared to the native Londoner. In Australia it's almost the same.

There they've got myriads of tax laws overlapping each other. There's one on net and there's one on gross and no money can be sent out of the country without paying an additional 20% tax. In New Zealand the film tax by some manner of means that also works forward and backward is around 25% of the gross.

None of the countries seem to feel or figure that the film business must make some profit. The squeeze is only let down when the exhibs squawk. That usually happens when American companies, as they did in South America, suddenly withdrew from the distribution field.

Mussolini Friendly

In Italy credit for the reasonable relations with American film companies is handed to Mussolini himself. He looks very friendly upon American institutions.

In the other countries the slightest vanity of race or national pride can force anything onto the government. The latest spot to suddenly jump into the goofy array of tax grabbing nationals are the Scandinavian countries. They're jumping or have jumped their tariff on films. Like other spots it's handed as a patriotic move to protect home industry but insiders know its conditions.

That patriotic thing seems to go all over Europe and the foreign field generally except Japan. They're taking everything that looks reasonable and with sense. Japanese are given as accepting Occidental customs and machinery with no apologies to race or pride and only ask that they be good. It goes big that way in films.

Short-Sighted Nation

Even little Hungary has a tax on films that makes it absolutely prohibitive for American companies to try to show there anywhere and be successful. It's $140 per feature or something like that. Austria is about the same. That $140 is a sort of permit to book and distribute. What most nations have overlooked in their nationalistic tendency to rule business by patriotism is that their own natives are the ones who suffer by the restrictions, either through loss of the subject matter entirely or through increased overhead costs that must be passed on.

In some spots the film men look for recovery from certain restrictions. In Australia and New Zealand it's up before the Government for reconsideration. Likewise in certain South American spots. In Mexico it may mean reaching the right bird.

Contract Meetings

London, June 22.

Meetings are on to draw up a standard contract to help indie exhibitors.

The Exhibitors' Association and the Film Renters Society are forming a joint committee to handle the matter.

PAR'S NEW BRUSSELS HOUSE

Paris, June 14.

Paramount is making final preparations to build a new and modern house on the site of its present coliseum in Brussels.

Purchase of adjoining property has been completed.

Seymour Hicks Unable To Stand Film Criticism

London, June 12.

"Variety" policy of treating British talkers wholly on their merits as general entertainment, which resulted in the paper being severely panned by all the patriotically inclined English papers, and which recently inspired Gordon Beckles, then a film critic, to come out and treat them the same way before he left the film desks for newspaper executive positions, has been followed by some of the newcomers to the film desks adopting the same attitude.

Result is at present the Fleet Street pressmen are badly in wrong with the Wardour Street execs.

Latest critic in the lists against British pictures is Ewart Hodgson, young writer on the "Express." Hodgson gave a Seymour Hicks picutre, "Glamour," the biggest slating ever given a British picture by a British critic. Hicks replied in the paper next day by describing Hodgson's criticism as "vulgar" and saying it was a good film.

Hodgson then suffered the indignity of having James Agate, noted dramatic critic who writes book reviews for the "Express," arbitrate between the two opinions. Agate so far overrode the film man as to say Hicks' own performance was very good, which goes to show the best dramatic critics need not necessarily know the first thing about films.

Hodgson then came out with a stinging attack on British production methods, which was paralleled by Walter Mutch in the "Daily Mail," who was just as hot.

Author Forces Joinville To Accept His Cast

Paris, June 13.

Marcel Pagnol held out at Paramount's Joinville studio for just what he wanted in selecting a cast for the film version of his "Marius" (Marseilles). Bone of contention was the femme lead, the author holding out for and securing Orano Demasis under threat of withdrawing the rights from the company if he didn't have his way.

Pagnol now has the original cast for the film version, and will also use this same group in the coming revival of the play. Author has also finished his next, "Fanny," which is scheduled to open at the Theatre de Paris Sept. 25.

Swanson in Person

London, June 22.

Gloria Swanson did a personal appearance in connection with the opening of her "Indiscreet" at the Dominion Friday (19). Picture was well received and looks in for about four weeks.

Film of Walter Hackett's play, "77 Park Lane," will follow "Indiscreet."

"L'Aiglon" Snubbed

Brussels, June 13.

"L'Aiglon," Osso film of Edmond Rostand's famous work, flopped ignominously here. Not a good word can be said for it from any point of view.

Majority of native critics, easy-going enough generally, with one eye on publicity contracts, preserved a studied silence.

Lachman's Duo

Paris, June 14.

Harry Lachman, who megged "The Outsider" for Eric Hakin, has signed with Paramount.

He will direct "Cote d'Azur," at Joinville and in London "A Child in Her Midst."

2 Foreign Plays Sold

Paris, June 22.

Metro has bought "After All" and is dickering for "London Wall." Both written by John Van Druten and produced in London recently.

Understood that Mrs. Auriol Lee, who produced the plays in London, will go to Hollywood for their filmizations.

VERSIONING PAR TRAILER

Hollywood, June 22.

"The House That Shadows Built," Paramount's convention trailer which will be shown in theatres in the United States, is being prepared for foreign showings.

Boosting reel will be released in Europe in August.

Audience Hides Behind Applause as "Death" Opens—1 of 3 Plays Clicks

London, June 22.

"Death Takes a Holiday" bowed in at the Savoy last Thursday (18) and was enthusiastically greeted. Explanation of the applause is that the customers didn't understand what it was all about and desired to conceal their incomprehension.

Several of the critics, however, boldly proclaimed the play as being hazy and unconvincing.

Of the two other new plays "The Age of Youth," at the Kingsway is an original farce with some witty dialog. Hopeless, despite an extended provincial experimental tour.

"Delicate Question," at the Embassy is an adaptation of a continental satire on the human triangle. It's good entertainment, well acted and with some slight alterations ought to be a certain candidate for the West End.

FRENCH INDOOR CIRCUS PROTEST BY CLOSING

Paris, June 22.

Gaston Desprez, owner of the Cirque d'Hiver, largest of Paris' indoor circuses, has closed as a protest against excessive taxes.

Possibility existed for a time that all legit houses would follow. That is now avoided. Max Maurey, president of the legit managers' association, laid down the law and refused to allow the closing.

Theatrical London Likes Hoover's Moratorium Idea

London, June 22.

President Hoover's proposed moratorium on war debts is thought here to be a forerunner of better days for the amusement industry.

Local boys figured it will have a certain effect on general business and consequently will mean theatrical prosperity.

New Musicals

Vienna, June 11.

Lehar is composing an operetta with text written by Paul Knepler and Dr. Beda. The lead is a tenor role, written for Richard Tauber, and two big female roles, of which one is for coloratura and created for Gitta Alpar, whereas the other is a contralto role. As yet no title has been chosen.

Premiere will be Dec. 22 at the Berlin Metropole theater, under the direction of Alfred Rotter.

Kalman is writing a new musical play at his home in Ischl, the libretto by Schanzer and Welisch.

Lack of Revue Names

Paris, June 13.

Scarcity of names is bothering the revue producers. Only current draws in Paris are Randall, in his last year at the Folies Bergere, Josephine Baker, at the Casino de Paris, and Mistinguett just back from a tour.

Latter is currently dickering with Dufrenne and Varna for a new revue, insisting on a higher cut than heretofore. Scarcity of names may help her win her point.

"WONDER BAR" IN HOTEL

London, June 22.

A number of bits from "Wonder Bar" have been assembled by Charlot, titled "Wonderbits," and go into the Piccadilly hotel cabaret June 29 for a fortnight.

Betty Frankiss and William Cavanagh are the only two from the original show in the cabaret troupe.

In Paris

Paris, June 14.

Max Pallenberg and wife; Fritzi Massary, Anita Loos, Marjorie Oelrichs, Mona Morgan, Jacques Deval, Gloria Swanson, Helen Grace Carlisle, Gertrude Lawrence, O. O. McIntyre, John Anderson, Mrs. Conde Nast, Lilian Roth, J. D. King Kennedy, George Erdman, Jose Capablanca, Helena Rubenstein, Eddie Goulding.

Turntable Epidemic

London, June 22.

Definite date for the Alhambra's closing is now June 27. House will be dark six weeks. Revolving stage will be put in and other alterations made while the house is dark.

RKO will also close the Leicester Square, picture house, in August. One month will be spent on the construction of a revolving stage.

Upon reopening, Syd Roy's "Lyricals" go in for an extended run.

MUNDIN'S COAST SPEC MAY LAND IN SHORTS

Hollywood, June 22.

Herbert Mundin, who made a number of shorts for Fox in London, has arrived on the Coast to try his luck.

Probability he will be added to the Fox shorts department here on the strength of his work abroad.

Rip's Contract Alleged Breached by Isola Bros.

Paris, June 11.

After commissioning Rip and Roger Ferreol to author a revue to be produced in October on condition that Rip would not allow any revue of his to be played before that date, the Isola brothers, managers of the Mogador and the Sarah Bernhardt, found that Rip's "Viscosa" was produced before that date at the Palais Royal. They are suing for cancellation of the contract and the return of advance payment of $2,000.

The point to be settled by the court is that the words used in the contract were "Revue a grand spectacle," which mean a show similar to the Folies Bergere or the Casino de Paris. Rip claims that "Viscosa" is merely an unambitious production, which doesn't fall under the heading as prohibited in the contract.

Family Likes Girl's Play, Otherwise Not So Good

London, June 22.

"Episode," a drama by a 17-year-old girl, was given a single performance at the Everyman theatre last (Sunday) night and was heartily applauded by the authoress' friends and family.

For those not related the play is just one of those things.

August Revue

London, June 22.

"The Horn Glass," new revue for the Victoria Palace, is definitely scheduled to open here the first week of August after a week's tryout. Show was conceived and produced by Freddie Lamport in association with Moss Empires.

Principals, headed by Yorke and King, include Terry and Pat Kendall, Eric Rowland, the Three Australian Boys and a name orchestra which will be used in the pit.

Girl Bankroller

London, June 22.

Violet Code, an American, found part of the bank roll for Bannister Howard, with which he plans to revive "Florodora" at Daly's on July 13.

Miss Code will be in the cast, as will also be Dorothy Ward and George Graves.

NELLIE STEWART DIES

Sydney, June 22.

Nellie Stewart died here suddenly at the age of 74.

Pneumonia was the direct cause.

German "White Horse" July 1

Munich, June 13.

Hans Gruss has succeeded in putting the Munich Deutsches theatre on its feet again. Theatre will reopen July 1 with "White Horse Inn."

Max Hansen, Willi Schaeffers and Gustl Gstettenbauer in the cast.

CLOWN GIVES SHOW ABOARD THE GRAF ZEP

Berlin, June 22.

Dudu Duecker, German musical clown, gave a performance aboard the Graf Zeppelin last week, during the giant ship's voyage from Hanover to Friedrichshaven.

It is supposed to be the first vaude performance in the air. Dr. Eckener, the Graf's commander, gave Duecker a letter of thanks.

Hyde and "Ingenues" Cannot Play in France

London, June 22.

French Labor Ministry has definitely ruled against foreign band importations.

Alex Hyde's outfit and the "Ingenues," both already booked for Paris, will have to be cancelled.

"Ingenues," girl band, go into the Palladium (vaudeville) July 6. They're in for two weeks.

The girls are now on the ocean enroute to London.

Charell May Not Produce Next Season in Berlin

Berlin, June 13.

Erik Charell, German revue director, has not engaged an actor for next season and has also given notice to his other collaborators. There are several reasons.

He is now busy directing a talker for Ufa, and then intends to tour America and also stage "Casanova" in London. For that reason he has also refused to accept the management of the Admiralspalast. Secondly, Charell is pessimistic about political developments and does not think it advisable to conclude long agreements.

Several of his actors have already signed elsewhere. Max Hansen goes with the Metropol theater.

Old Meller Is Paris' Legit B.O. Pacemaker

Paris, June 14.

Revival of the 30-year-old meller, "La Porteuse de Pain" ("The Bread Carrier"), at the Ambigu, which would be absolutely impossible for the classes, appeals to the masses and is doing comparatively better business here at the moment than any other show.

Play was written by Xavier de Montepin and Jules Dornay in the '90s, and has had over 3,000 showings. It is in five acts and eight scenes. It has already been used as a scenario for a silent film, but not as a talker.

Spanish No Draw

(Continued from page 11)

pictures for the lack of business. The high tops now charged almost throughout the city may also be responsible.

Usual Cycle

The usual cycle of similars, too. It's all Foreign Legion now with "Morocco," "Renegades," "Beau Ideal," and a German F. L. A week or two back it was all animals on "Trader Horn" at four houses and "Africa Speaks" at two. Both the latter made the same mistake—running dubbed Spanish in the one and a Spanish m. c. in the other. Both these films did pretty well but "Horn" fell short of its heavy advance boosting.

Chaplin's picture set a new record for the Astral, but this was due to raising the prices in the boxes. Picture is meeting with a mixed reception from the press, part of which hails it as Charlie's greatest and others as far removed from that niche. The top is $3.

While the Spanish talkers are not holding up, the surprises are being furnished by such domestic films as "What's a Widow" (Par) which is all-talk with titles, is cleaning up as much as any picture can these days. Same may be said for "Anybody's Woman" (Par) which gave the Real Cine the first break it's had this year. Same tale everywhere. The stars draw and the unknowns are unwanted.

George Weltner, Paramount, is here making a quick trip around South America.

WANT FILM LOOPHOLE

Legit Mgrs. Say Freedom to Go Pictures Is Indispensible

Paris, June 14.

The possibility for legit managers to freely go pictures will probably result from a new contract to be drawn up July 15 between each individual legit manager and the Authors' Society. Most current contracts forbid it.

General discussion will take place when all contracts expire, some having been especially renewed for the purpose of having them all expire on the same date. Legit managers contend that the possibility to go pictures, at least for matinees, is indispensable.

PLAZA AND SCALA GET 1-ACT PLAY PERMITS

Berlin, June 13.

Chief of police has given permission to the vaudeville theatres, Plaza and Scala, to incorporate one-act plays in their programs. These plays cannot have more than 10 actors and may not take more than one-third of the running time.

No other Berlin theatres include one-act plays, and the former police head refused this permission.

Stop Charity Appearances To Gain Tax Attention

Paris, June 14.

A new step has been taken towards reducing theatre taxation in the shape of forbidding artists under contract to give their services free at charity performances. This has been done by Henri Jeanson in contracts made for his Cabaret des Deux-Anes.

Idea is to have a protest raised by promoters of various charities, thus drawing public attention to the fact that theatres are already supporting official charities via special taxation, and that they are simply bled all ways.

Paris Circuses Close; One Becomes a Marathon

Paris, June 14.

All of Paris' circuses are closed for the season, only the open air shows operating.

Taking advantage of the Medrano's closing H. J. Ross, American promoter, opened a dance marathon there. He may repeat in Berlin.

Butt's 3 Winners

London, June 22.

Three horses owned by Sir Alfred Butt won in Saturday's races (20).

Means that Butt was about $100,000 ahead on the day.

Dora's Cafe Dates

London, June 22.

Dora Maughan opened at the Cafe de Paris last Thursday (18) on a fortnight's engagement. Pulled a cordial and capacity crowd.

Miss Maughan goes to the Piccadilly hotel July 13 also for a fortnight but with options. She gets a salary guarantee plus a percentage of the cover charges at the hotel.

Strictly Local

Paris, June 14.

Many new shows are opening, but mostly in all cases they are so strictly local and drawing so little that they are of no international interest whatever.

Even Sacha Guitry's new revue is too French to have a chance beyond these borders.

Says It's Biggest

The Hague, June 22.

Gleich Circus, claiming to be the world's biggest show, has started a tour of Holland.

Nymegen, in the south, is the first stand.

Vermel Is Out

Paris, June 14.

Producer Vermel is out of the Moulin Rouge. He used to put on stage presentations there for Pathe Natan.

Reason is not known.

BAN ON DISKS BURNS TEUTONS

London, June 22.

Some 18 German recording companies are annoyed at England for stopping the sale of German phonograph records in this country and are considering a test appeal.

If the appeal fails to accomplish anything the Germans are figuring out some sort of reprisals.

Oversight Costs Dufrenne And Varna Just $32,000

Paris, June 14.

An astute Paris lawyer, finding a loophole in the by-laws of the Casino de Paris and Palace, obtained from Dufrenne and Varna, managers, $32,000 for his client. Latter is Moses Callman, industrialist, the backer of Mrs. Morice, who has tried at various times to obtain control of many Paris theatres, including the Moulin Rouge.

It seems that Dufrenne and Varna never complied with the legal requirements when they issued shares in their company, capitalized at $500,000. This resulted in their being liable to fines amounting to about $400,000. Callman took advantage of it and obtained an immediate settlement of $32,000 with $4,000 cash and the rest in banking acceptances.

When first advised of the claim Dufrenne and Varna laughed it off, but quickly found it was serious enough to threaten their financial existence.

Will Stage Play in Belgian Royal Gardens

Brussels, June 13.

Park of the Belgian Royal Palace at Laeken, Brussels, is to be the setting for the performance, June 22-23, of "Elcerlyc," a medieval drama by Pieter Darland.

Play has been modernized by Herman Teirlinck, Flemish playwright. A selected group of Flemish artists will present the drama to the Belgian Royal family and guests.

Quiet Belgium

Brussels, June 13.

Local legits are closing down for summer and at the end of this month only the Alhambra, vaudeville, and the Wagram will be open. Even one of these, it is rumored, will soon go over to films.

No theatres, no liqueurs, no gambling—and they express surprise that American tourists pass up Brussels and Belgium.

Nathan Guesting

London, June 22.

It's all straightened out now about George Jean Nathan being a critic for the "Daily Express."

He's just arrived in England and started in immediately. But it's only a guest-critic stunt, for two weeks.

Play or Pay

London, June 13.

Barbara Hoffe, actress, brought suit for breach of contract against Gordon Harbord, theatrical producer, and was awarded $2,500 damages.

She alleged she was engaged to play the lead in "The Command to Love," at the Savoy, but did not.

"Smiles" on B'way

London, June 22.

Stanley Scott, owner of "Land of Smiles," musical current at the Drury Lane, intends to produce the show in New York in December.

Lillian Roth's Personals

London, June 22.

Lillian Roth due here next week for some picture house dates.

Opens at the Plaza July 10.

Sidells Liked

London, June 22.

Sidell Sisters at the Palladium this week in a fast Apache routine.

Well received.

FOLLIES

(Continued from page 50)

strings, had three spots, all of them clicks, while the Brittons with that slapstick "Poet and Peasant" finish of theirs, rolled the folks.

Albert Carroll with his impersonations had a tough spot, immediately following the Brittons, and the old "Grand Street Follies" standby couldn't get started until one of the Britton boys came out to quiet the mob. Even then, it was rough sailing for Carroll and his artistic stuff should have another spot or none at all.

For specialty click acts, Zieggy has everything he needs. What he doesn't have and what's expected of a "Follies," especially his first in four years, is a couple of hit tunes and at least a few more laughs.

In production, costuming, etc., it's a typical Ziegfeld show, everything lavish, beautiful and all the other superlatives you can usually shower upon a glorified revue Urban has outdone himself again, particularly in his Rector's and Buckingham Palace scenes. Dances are clearly a triumph for Bobby Connolly—not a hitch and some really difficult routines for a flock of "Follies" beauts who aren't supposed to be dancers—while eight Albertina Rasch girls go arty in a couple of numbers with good results.

The two production numbers that stand out both come in the second act. They're the "Elephant" and the "Buckingham Palace" scenes, the former featuring the beauteous Gladys Glad, ending with three huge mechanical elephants walking to the front of the stage carrying draped maidens in their tusks. It's a beaut of a bit and certain to be a standout. The "Buckingham Palace" thing shows the changing of the guards, with a bagpipe band and 70 gals going through a long routine that will send Connolly's stock sky-high.

In the first act, Mark Hellinger's "Broadway Reverie" sketch has been turned into a three-quarters of an hour show, contrasting clubs of old, Rector's, with the modern nitery, probably the Club Abbey, for Carroll's doing an m. c. imitation of Jean Malin and there's also a shooting. This is the spot where Miss Etting, showing her legs for the first time, comes on as a ciggie gal to give them "Cigarettes, Cigars," and she gives it, too. It's a standout right through every chorus, with Etting selling it for all it's worth. Seems the sketch is cheapened considerably at the end, however, when a flock of gangsters shoot up the place, getting an irresponsible kid, Le Roy, by mistake, who dies in Etting's arms as she warbles another chorus for the curtain.

Miss Etting has one more spot, in the second act. It's with Richman and called "Here We Are In Love," also by Oakland, Trivers and Murray. Number was missing second night for a building up process instead of shooting it on cold as was done at the premiere. Show could stand more of Etting all around, because when she sings a number, no matter what it is, there's nothing to it. Give her a real tune and half of Zieggy's worries would be over. But he can't afford to take chances on revisions, etc., after the premiere, like in "Smiles." It might be too late then.

Hellinger has another sketch, "Grand Hotel," that has possibilities but far too long and needs some tightening. Richman's finish at the end of this one smells bad and won't put the Broadway cricks in a very happy frame of mind when they go home to write about it. It's the last word in poor taste and should be eliminated.

Buck and Bubbles have a spot in the first act, in which they sell their old routine in style, but it might be a good idea for Zieggy to dress the boys up in tuxes, same as his other principals. They have a strong act for the show, but seemed as if their hoke get-up lowered the class of the revue immediately.

One sketch, "Grand Guignol," by Edward Ellis, in which an interpreter explained to a couple of Americans about a French play going on at the time on another stage—a French wife wanted a baby and sent for the apartment janitor because her husband wasn't able—went out after the opening night, with Hellinger's "Sophistication" substituted, and not so hot, either. Sid Silvers had one sketch, "Hic, Hic Hooray," programmed, but it never showed up. Viola Tree, the English actress who has been played up, found herself opening night with only a line or two in the whole show, while Ethel Borden, the sassiety recruit, who was with Miss Tree in "The Truth Game" fared little better.

The new "Follies" is a girl show, as Zieggy has promised, and there's probably enough beauty and leg display to keep the tired business man satisfied. But after they're satisfied, there's the public to think of. And Zieggy had better do some thinking in a hurry. He's taking it to Broadway without a hit song and without a strong laugh sketch, and that seems to be inviting trouble.

DEATH DANCE

Melodrama in three acts presented at the Auditorium theatre, Rochester, week of June 15, by the Rochester Auditorium Players, Inc., in association with Brock Pemberton. Written by Valentine Davies; staged by Elmer Brown. $1 top.

McKee .....Carl Benton Reid
Ethel Jordan.....Suzanne Nelson
Peggy Lawton.....Marion Tefft
A Boy.....John Brooke
Dey.....Joseph Hawley
Cooper.....Jack Winne
Butler.....Donald Lockner
Jack Abbott.....Geoffrey Bryan
Delgado.....Walter Folmer
Linda Abbott.....Eleanor Phelps
Robert Phillips.....Henry Wadsworth
Mrs. Walter M. Black.....Betty Blythe
A Man.....Philip Van Tassel
Doctor Eisenbad.....Clarence Harvey
Davis .....Wm. Pringle
Walter M. Black.....Arthur Behrens

Decidedly novel construction. The three acts take place in the residence of Walter M. Black simultaneously on three different floors. First act is on the first floor, the second on the second and third on the top floor. A murder is committed at the close of the first act and a high degree of suspense is sustained until the unexpected climax on the third floor.

Brock Pemberton, who expects to produce "Death Dance" on Broadway, rushed the rough script to George Kondolf, Jr., for production before the close of the Auditorium season to get audience reaction.

The play was none too smooth, but it had possibilities. It dragged badly at times and the actors became all tangled up in the mechanics. A drawback is a repetition in the succeeding acts, yet this doubtless can be overcome with surer and speedier action.

Pemberton, Antoinette Perry and Valentine Davies were present for the final rehearsals and opening. Eleanor Phelps and Geoffrey Bryan came up to play in the piece.

Action opens in the reception room of the Black mansion with a dance in progress. A newspaper extra announces that a large bank in which several present have most of their funds, is about to fail. A meeting of directors is scheduled later that evening upstairs, at which Black is expected to save the bank from ruin the next day by providing funds to carry it over. It is also revealed that Black has been threatened with death before midnight in an anonymous note. For that reason he is keeping to his office on the third floor and is guarded by four detectives placed on the different floors. A big loan to develop Peruvian oil fields also figures in the story.

The tense atmosphere is increased by a visit from a representative of the Peruvian consulate, who is allowed to go to Black's office. Shortly after a gunman gets inside and gets the drop on the two first floor detectives and rushes upstairs. But he is captured above and quietly whisked away to the police station. Guests become edgy, but obtain little satisfaction. Soon after this amid much running about the shot is heard from upstairs.

The second act develops suspicions and further tenseness with precisely same ending as the first act. Last act reveals Black as a scoundrel willing to see the bank crash to attain his own ends. The death threat was engineered by himself to avoid the bank directors' meeting to save the bank. In bending people to his will, however, he fails to reckon with a romance between his secretary and a reporter, to his own undoing. Diverting of suspicion from the one who fired the shot and giving the appearance of suicide to all except one member of the party, provides a surprising and more or less effective ending.

Eleanor Phelps was attractive in the secretary role, but both she and Henry Wadsworth lacked the material to work up audience feeling.

Record.

Cast Change

Richard Lamba succeeds William Whitehe in "Barretts of Wimpole Street."

Market Theme for 2

Wall Street and the market will be the subject matter for two plays slated for fall showing.

Chester Erskin is doing "Bull Market," involving a revolving stage. "Front Money," by George Holland, will be produced by Robert Newman.

Actor's Musical

Another actor-writer-producer affair is by Milton Wallace, who is preparing a musical titled "Rhapsody in Red."

It's Wallace's first attempt at producing.

FUTURE PLAYS

"Monkey," by the late Sam Janney. F. C. Strickland producing.

Walter Batchelor and Danny Dare have acquired a new play, unnamed, by Lulu Vollmer. Lucille La Verne will play the lead.

"Cloudy, With Showers," by Floyd Dell and Thomas Mitchell, taken by Patterson McNutt for fall.

"Empty Virtue," by Henry Rosendale and Ralph Kettering, due to start rehearsing this week. Ed Hutchinson, new, producing.

Engagements

Hilda, Louise and Maxine Forman for "Vanities."

Loretto Shea for "Poor Men's Daughters" (Harris).

Betty Kashman for "The Better Road" (W. J. Gluck).

Three Aaron Sisters for "Vanities."

Dennis King and Lester Allen for "Cassanova" (Grady & Connolly).

Thomas Mitchell for "Cloudy, With Showers" (McNutt).

WILBUR QUITS HONOLULU

Los Angeles, June 22.

Dick Wilbur, whose stock company has been the only legit attraction in Honolulu for four years, will not return to the island this fall.

Wilbur has leased the Vancouver theatre, Vancouver, for stock, opening Sept. 1.

Millbrook Stock

Millbrook, N. Y., June 22.

Dramatic stock opens a summer run in the Millbrook theatre tonight (22).

Cast includes Joaquin Souther, John Hoysradt, Frederic Foreman, Anne Tonetti, R. Birrell Rawis, Katherine Warren, Alexander Clark, Jr., and Anne Revere.

Jewish Rep in Philly

Philadelphia, June 22.

Group of Philadelphians headed by Morris Berns, M. Seiltzer and Israel Zdager has leased the Girard Ave. theatre.

House will play Jewish rep.

The Road Is Waking Up!!

The legitimate theatre is coming back stronger than ever. Everywhere enthusiasts of the theatre are demanding flesh and blood entertainment in place of canned amusement.

MANAGERS

of one, two and three night stands anywhere in the United States and Canada can now BOOK ARCH SELWYN'S PRODUCTION OF THE GREATEST BROADWAY COMEDY SMASH IN YEARS!

NOEL COWARD'S HILARIOUS COMEDY

"PRIVATE LIVES"

Now playing at the Times Square Theatre, New York City

Wire, Write or Telephone

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or the Erlanger Booking Office, New Amsterdam Theatre, New York City

A 6-Day Town

"The Broadway wise gentlemen who edit and write for the provocative and breezy 'Variety' have a knowledge of geography limited to their familiarity with the cross streets of Broadway between Times Square and 57th street. We just know they think that everybody who lives in Memphis is a mountaineer who can shoot the left eye out of a squirrel at 100 yards with his trusty musket."

This in an editorial in the Memphis "Evening Appeal," probably written by Frank Ahlgren, managing editor of that evening sheet.

"Variety" had labeled Memphis as the worst shown town in America, caused by being a six-day city in the hill-billy country.

In defending Memphis, its merchants, chamber of commerce and the theatres, recognized as "local investments," the editorial quotes from the comment made in an "Appeal's" news story on the same matter by the manager of the Memphis Auditorium. The manager stated he had played six legitimate productions last season and that when they were good and with good people, the Memphic public patronized them. Six shows in 40 weeks Some good!

The "Appeal's" reporter and its managing editor failed to take into account several theatres in Memphis, downtown and in the suburbs. These are circuit or independently owned. The managers of the downtown theatres can readily inform the causes for Memphis being the worst show town and much better than the geographically dumb of Times Square. But the managers are quite apt to agree with "Variety" that Memphis' biggest defect just now, as always, in its position in the local and national show world is that it is a six-day town.

A six-day town is referred to as such by show people when its theatres do not operate on Sunday. There seems to be but one city which ever overcame that handicap. It is Pittsburgh. Philadelphia in the same state though has been kidded more than any other six-day town for its terrible state on the Sabbath. And Pennsylvania is a terrible state on Sunday — any Sunday.

It doesn't follow that a seven day town will spend more amusement money during the week than a six-dayer. As a matter of record, it's not so. The amusement money in any city equalizes itself on the week, whether for seven or six days. So many people want to see the shows; so much money is to be spent. Both happen, without regard to Sunday. Just for the information of the "Appeal" in the event the miracle happens and Memphis goes seven days as it can do under the present Sunday optional law of Tennessee.

A seven-day town with an open Sunday places that town in the better graces of its own residents and its surrounding population draw. A seven-day town is more lively; it's more attractive and it's more modern through the more liberal views permitting the open Sunday. That not only acts for the good of the city as a broadminded town but for its stores as well as its theatres, all through the week. "The Appeal" admits the Memphis theatres draw country people to the city. This in a six-day town. How much more and how many more would be drawn to a liberal Memphis?

Perhaps the "Appeal" and its morning brother, "Commercial Appeal" might even aid the theatres as is by conferring over what are claimed to be excessive theatre advertising rates by both dailies.

A question about Memphis on this subject: Does the "Appeal" or anyone in that city know of any traveler in Memphis who ever remained over night there when his business was completed, if he could possibly get out of town? Another test of the six-day village. Or why isn't Memphis with the finest Auditorium in America drawing more conventions?

As to the hill-billy geographical portion of the "Appeal's" editorial, hill-billy wasn't written exactly to include Memphis, but as the effect of the hill-billy people all over Tennessee, including its largest cities. It's a reflection from the hills, probably coupled with state politics. Like New England, as a section for its thrift, and the rest of the South as another section for its prejudices.

KITTY McCARTHY NIGHT CLUB QUEEN AIDS THRILLING GET AWAY

One of the hot moments in **UNDER COVER MAN**, John Wilstach's new novel of the underworld, is when Clark Jones, the hero, shoots his way out of a hotel room and scrams with a red-headed night-club girl driving the lim.

UNDER COVER MAN is by all odds the fastest moving, hottest yarn that's come off the press.

Get a copy today, $2.00 at your bookstore.

Published by
WILLIAM MORROW & CO.
386 Fourth Avenue, New York

McCormick on "Gag" Decision

Col. Robert R. McCormick, publisher of the Chicago "Tribune," in current Fox newsreel, discusses the meaning and effect of the recent reversal of the Minnesota press "gag" law by the U. S. Supreme Court. The "Trib" interested itself in the case as the backer of the appeal that won the reversal, a victory for the entire press.

J. M. Near was defendant in the case, considered one of the most unique to have come to the attention of the U. S. Supreme Court. Near was publisher of the "Saturday Press," Minneapolis weekly. In 1927 it published several articles purporting to be an expose of vice conditions in Minneapolis, and mentioned certain public officials in connection.

The State's Attorney thereupon took action, by order of the Minnesota State Supreme Court, and Near's paper was ordered suspended under authority of the "gag" law. The decision of the highest court at Washington which reversed this ruling was by majority. Chief Justice Hughes rendered the opinion, with the noted liberals of the high bench assenting, these including Justices Brandeis, Holmes, Stone and Roberts.

The particular newsreel clip showing Col. McCormick is one of the most unaffected shown, and therefore among the better and more important. McCormick's easy talking style and obvious sincerity concentrates audience attention. This was noticed when caught. Besides the subject he talks upon helps.

In his comment upon the "gag" decision, McCormick tells that this reversal should not be looked upon as solely a newspaper victory, but rather as a restatement of the Constitution of the U. S. after 150 years, when it has come under vigorous attack. He was referring particularly to the Fourteenth Amendment which was invoked in the case.

"The decree," said Col. McCormick, "marks the high-water mark of assaults by politicians on the private lives and occupations of the citizens of this republic for generations."

He talked along angles indicating that much of the present depression and financial crisis and crime waves are due to the increasing laws that involve a private citizen's life and liberty. Legislature upon legislature, and Congress after the legislatures, have been invading the private lives of the citizens, he said.

It is noticeable that McCormick blames the 18th Amendment as the cause for the present crime era. He closes with the hope this high court decree may start something permitting the citizens to have their liberty of life and liberty of occupation.

As to the case itself, however, Chief Justice Hughes in rendering the opinion of the U. S. Supreme Court decision reversing the "gag" law, cited the Fourteenth Amendment, which he said was meant as a guaranty to prevent previous restraints upon publications such as in the early Colonial days. The Chief Justice stated that as government administrations become more complex, criminal tendencies among officials and others emphasize the primary need of a vigilant and courageous press, especially in the big cities.

The fact that the liberty of the press may be abused by newspapers and magazines who purvey scandal does not make any the less necessary the immunity of the press from previous restraints in dealing with public officials—even if those officials may be deemed impeccable, the opinion says. Their recourse is through a libel action.

But most important was the point brought out that were the Minnesota "gag" law permitted to stand, it would have eventually led to a systematic state censorship of the press, which the court holds is a greater evil and against which the 14th Amendment was expressly created.

The Minn. gag matter has been the subject of discussion in two or more annual national conventions of publishers.

Best Sellers

(Reported for week ending June 20 by American News Co.)

Fiction

Father, by Elizabeth, $2.50.

Call her Savage, by Tiffany Thayer, $2.50.

Ship of Youth, by Maud Diver, $2.50.

Good Earth, by Pearl S. Buck, $2.50.

Kitty Frew, by Jane Abbott, $2.00.

Road Back, by Erich Marcia Remarque, $2.50.

Non-Fiction

Culbertson's Summary, by Ely Culbertson, $1.00.

American Black Chamber, by Yardley, $3.50.

Death and Taxes, by Dorothy Parker, $1.75.

John Mistletoe, by Christopher Morley, $2.50.

Fatal Interview, by Edna St. Vincent Millay, $2.00.

New Russian Primer, by M. Ilin, $1.75.

Contributed

Following letter is verbatim as received; also contributed enclosure. Variety:

We would be very glad to have you use any part or all of the enclosed story, or to receive inquiries concerning additional angles. A copy of "Variety" containing any mention of Commonwealth would be appreciated.

B. J. Ostrow,
Commonwealth College,
Mena, Arkansas.

The Commonwealth Library is on the mailing list of most New York newspapers and national magazines, as well as New York book publishers. If you would care to send us a copy of "Variety" each week for awhile, you can be assured that at least 35 persons will read each copy and use the content for classwork.

Commonwealth College,
Mena, Arkansas.

Special to "Variety":

Mena, Ark., June 16.—A number of newspaper men, including William Cunningham, short story writer and former New Orleans "Times-Picayune" reporter, and B. J. Ostrow, until recently film critic of the Union City (N. J.) Hudson Dispatch, together with Marion Hille, a Lutheran minister's daughter, New York show girl, and model at the Art Students' League, have wandered far from their usual work in taking positions without salary at Commonwealth College, unique educational institution, in the Ouchita mountains, 12 miles from here.

Cunningham teaches a class of four in journalism and has charge of the school laundry; Ostrow studies religion and law and works in the office, while Miss Hille waits on table, irons pupils' clothes, and spends the balance of her 18-hour day studying everything from power economics to the history of free thought.

Commonwealth is the only college in the country where instructors receive no pay and perform 20 hours of community work a week, while students receive board, room and laundry for the same time at work. The school conducts farm and industrial activities to be self-supporting. Classes are held without rollcalls, enforced attendance, or examinations.

Although Commonwealth has been established seven years and hundreds of students have attended, there are no graduates since the school has no promotions and grants no degrees. The place is designed as a retreat where persons interested in advancing conditions in their respective professions may occupy their time with intellectual and educational pursuits.

It resembles no other college in the country. Buildings are erected, meals served, and farms cultivated by students and faculty. There are no fraternities,, athletic teams or any of the infantile activities of the conventional colege.

The institution occupies 320 acres in the middle of a thick-skinned Methodist country. While thought and conduct are free, pseudo-front is shown the neighbors. Girls smoke cigarets, but not near a native woman chewing tobacco and smoking a pipe—cigarets here are sure signs of a scarlet woman. Clothes are reduced to a minimum—usually half a bathing suit.

Actors and newspaper men, passing in the vicinity, are invited to stop at Commonwealth for a few days by Dr. W. E. Zeuch, director. They will witness one of the most interesting educational experiments in the United States.

Top Advertising Man

In five years Kenneth Collins, publicity director of R. H. Macy & Co., has jumped from a $90 weekly salary to the highest paid advertising director known. His current annual salary is estimated to run between $160,000 and $200,000, and Collins is credited with having revolutionized department store advertising.

This comes by way of a story in the "American Magazine" by Jerome Beatty. Latter is a former film p. a. and presently, besides being repped as a short story writer, is also Technicolor account executive with the Ericcson Company, advertising firm. That way the story offers one advertising man's views of another.

Collins, in addition to other things, is now executive v. p. of Macy's. His salary jump is accounted in various ways, among which is included the bonus presentation of a block of 5,000 shares of Macy stock valued at current market rates around $375,000.

Macy's pulled the largest department store biz known last year when it grossed $100,000,000. All cash business.

Beatty uncovers that Collins' aim is to become a millionaire and then enter politics as an independent.

Among certain of Collins' principles, Beatty reveals, that helped him leap are the hiring of women to write the femme advertising and the kidding of certain types of small luxuries handled in the ads. This first astonished the executives of Macy's but it brought equally astonishing results which changed the execs' views as customers increased.

Collins is quoted as saying women are easier to handle than men and that all they need is one kind word a day.

Dirt Books Chilly

Dirt book biz is shot. Authority is the chubby lad who used to make the rounds with the scorchers contained in an innocent-looking portfolio. Proof is the fact he's now selling one of those publisher's combinations consisting of a set of this and a few sets of that and a year's subscription to a class mag, payable weekly in buttons.

According to the chubby lad, who's been peddling the dirt books for years, remarkable sexy sweep of literature is the thing that ruined his business. He says he can no longer get from $6 to $10 for a copy of "Fannie Hill" or "The Green Girls," when "The Broadway Virgin" or "The Impatient Virgin" or any of the other "Virgins" of current fiction cost $2 or less.

He admits, too, that there is more kick to a "Proadway Virgin," with its continual expectancy, than "Fannie Hill," for instance. Readers of sexy fiction will avidly go from one book to another, hoping the next will give what the previous one just stopped short of. Not as much can be hoped for with the strictly dirt books.

The chubby lad, who knows the book biz inside out, sees in the popularity of sex fiction vindication for Macaulay and a few other like publishers. Whenever the staid publishers with "standards" got a sex book they disparagingly advised the author to take it to Macaulay. Now, while most of the other houses have reduced their lists, Macaulay getting out more sex fiction than ever, even its own sex fiction reprints.

Other publishers profiting, however, and Vanguard and others not averse to getting out a sexy story now and then.

Real Dutch Best Seller

Best seller for years in Holland is at present a book written by Mrs. Ina Boudier-Bakker, "De Klop op de Deur" ("The Knock at the Door"). It's a so-called generation-novel like Forsyte Saga. So long that it runs up to two million words. Special letters had to be cast for the printing of the manuscript and four tons of lead were used.

Dutch books are always printed on heavy paper and up to now 50 tons of paper have been used, inclusive of the ninth impression since its first appearance. It was sold out on publication day in June, 1930. Each impression is 10,000 copies, and since the presses started on the book they have never stood still.

One of Holland's foremost critics, Dr. P. H. Ritter, Jr., is now writing a biography on this successful authoress.

No Trade Paper Ethics

Picture trade papers have no ethical standard of operation or conduct. One or two of the subsidized film papers are engulfed with a "code" supposed to be a code on conduct of the papers. In other newspaper offices the "code" would be called a style sheet. Any trade newspaper man who may see the funny "code" will likely pray that the nut, whoever he is but with authority to tell the staffs what to do, won't be fired for it.

Nothing in the "code" mentions personal conduct when on news quests of its staff men, leaving that matter to judgment.

That probably accounts for film trade papers nowadays printing intimate or private business affairs mentioned before their reporters with the latter invited as guests to the dinner or party where the remarks were made.

Some years ago before film trade papers and even since, the other trade papers were invariably asked to any social gathering or a circuit general meeting. It was left to the trade newspapermen what they might print. Never a complaint against such a story in those days.

Not much else should be looked for, however, from the newer picture trade papers. They come into the field without an idea of their own and steal from the older sheets, so a thing like ethics is cold before those papers start.

Perhaps the subsidized film trade bunch is burning so badly over being obliged to take instructions that they think nothing of crossing their hosts.

2,000,000 Daily?

Three-sided circulation battle in the London newspaper field continues to grow fiercer, with the "Daily Herald," new Socialist paper which had gathered in half the stars on the newspaper firmament, creeping up to the "Daily Mail," at present boasting world's biggest daily circulation, and the "Daily Express."

"Mail" sales are around 1,750,000, and "Express" 1,600,000. "Herald" is now announcing 1,200,000 with the general impression it sells many more, but is holding out in case of a slide.

Idea here is the "Herald" will yet be the first daily paper to touch a 2,000,000 sale.

Meanwhile the "Express," more frightened of the "Herald" which is under it than the "Mail" above it, has started a campaign panning pay-to-enter newspaper competitions, which are run by the "Herald." The "Express" recently panned the League of Nations, as a result of which it came in for severe lamming and is reckoned to have lost prestige.

"News-Chronicle" runs fourth in the circulation race, with figures over the 1,000,000 mark.

Weeklies and Lineage

Graphic decline of the "Literary Digest" and "Liberty" in the past four years evidenced by the May advertising linage for the intervening years as reported by "Printer's Ink." While all mags without exception took a nose-dive this year, these two weeklies took particularly sharp drops extending since 1928.

Parallel mags to "Literary Digest" and "Liberty" showed improvement, indicating these two

(Continued on Page 63)

TO MAKE DOLLARS GROW PLANT THEM EARLY

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PRICE CUT IS SORRY MOVE

New York, June 20.

May was a fairly chaotic month for the majority of the publishers. The price cut, 16½c. wholesale, did it. It went into effect May 15. One week later half the publishers admitted they were sorry, for one or a good many reasons, that they had reduced prices.

Aside from that, the cut price added nothing to sales during the month. However, not much action could be expected the first two weeks. This month, June, will really tell.

May generally was a slow month for sheet music, with biz getting slower and slower. That's customary for this time of the year.

No. 1 tune for May was Feist's novelty number, "Moonlight Saving Times."

In the deuce is Remick's "Please Don't Talk About Me," which was No. 4 for April. Second best for April, Berlin's "Wabash Moon," slipped and holds the lower berth. No. 6, in the current survey. Abe Olman, new publisher who started the first of this year, comes into the best seller class with "Whistling in the Dark," No. 3 song.

Feist's second to earn a rating in the ace seller is "Waltz You Saved for Me," which holds down No. 5. Wabash Moon," which scooped the sixth spot.

In the record sellers, Victor's "Wabash Moon" coupled with "Dream a Little Dream" in the trey for April climbed up and rates in the ace rung. Deuce is the same as in the preceding survey, "Please Don't Talk About Me," teamed with "When Your Lover Has Gone."

Middle West

Chicago, June 20.

Music sales were off somewhat in May, with unusually wide gaps showing between the leading groups and the runners-up. The leader, "Moonlight Saving Time," came out of nowhere to make the grade. Two other newcomers to the select list are "Whistling in the Dark" and "Two Hearts in Waltz Time."

Popular tunes came back into the disc field as leaders after many months of rumba and freak recordings. "Peanut Vendor" came back on the Victor list for a bow, but not for the lead. In Radio group the Boswell Sisters make a winner for Brunswick with "Taking My Sugar to Tea," the first time these girls have broken into the lists here.

On the Coast

Los Angeles, June 20.

With summer here there's nothing but gloom within the Coast music circle. Sheet, disc and instrument sales are at the bottom, with nothing in sight to cheer.

Vocals in the disc field are prominent this month. Hill-billy numbers are out. Few of the torrid tunes have landed in the best sellers. It's a ham and cabbage territory out here.

Local bands and singers head the lists of Victor and Brunswick.

Columbia still lags behind, due to lateness of releases.

Barrett Wins His M. C. Case on Jury's Verdict

Rochester, N. Y., June 22.

Hughie Barrett, let out as m.c. at Loew's after three weeks on an eight weeks' contract, won a verdict for the balance of his salary in a Supreme Court action here. He was getting $150 a week. Jury was out five minutes.

Loew officials claimed Barret was ousted because he clowned through what was intended as a serious version of "On the Road to Mandalay," thereby disobeying orders.

George David, dramatic critic for the "Democrat and Chronicle"; Amy Croughton, film critic for the "Times-Union," and Heinie Clune, former p.a. for Loew's, testified they liked Barrett as an m.c.

Glenn Hill and His University Men, who have been playing at The Showboat, New Lebanon, N. Y., and at other dance halls in New York and Massachusetts, are going on a tour of Europe

MAY MUSIC SURVEY

THIS TABLE SHOWS THE LEADING SIX SELLERS IN SHEET MUSIC AND PHONOGRAPH RECORDS GATHERED FROM THE REPORTS OF SALES MADE DURING MAY BY THE LEADING MUSIC JOBBERS AND DISK DISTRIBUTORS IN THE TERRITORIES

6 Best Sellers in Sheet Music

Reported by Leading Jobbers

	NEW YORK	CHICAGO	LOS ANGELES
No. 1—SONG	"Moonlight Saving Time"	"Moonlight Saving Time"	"Out of Nowhere"
No. 2—SONG	"Please Don't Talk About Me"	"Waltz You Saved for Me"	"River St. Marie"
No. 3—SONG	"Whistling in the Dark"	"Whistling in the Dark"	"For You"
No. 4—SONG	"When Your Hair Has Turned to Silver"	"When Your Hair Has Turned to Silver"	"Wrap Your Tr ubles in Dreams"
No. 5—SONG	"Waltz You Saved for Me"	"Two Hearts in Waltz Time"	"Were You Sincere"
No. 6—SONG	"Wabash Moon"	"Please Don't Talk About Me"	"If You Should Ever Need Me"

3 Leading Phonograph Companies Report 6 Best Sellers

Side responsible for the major sales only are reported. Where it is impossible to determine the side responsible for the sales, both sides are mentioned:

BRUNSWICK—No. 1	"Out of Nowhere," "If You Should Ever Need Me" (Bing Crosby)	"Moonlight Saving Time" (Hal Kemp Orch.)	"Out of Nowhere" (Bing Crosby)
BRUNSWICK—No. 2	"St. James Infirmary" (Cab Calloway Orch.)	"Alpine Milkman" (Ben Bernie Orch.)	"Sing Another Chorus, Please" (Earl Burtnett Orch.)
BRUNSWICK—No. 3	"Minnie the Moocher," "Doin' the Rhumba" (Cab Calloway Orch.)	"Let's Get Friendly" (Nick Lucas)	"Wha' Ja Do to Me" (Boswell Sis.)
BRUNSWICK—No. 4	"When I Take My Sugar to Tea" (Boswell Sis.)	"Bidding My Buddy Good-Bye" (Isham Jones Orch.)	"In a Cafe on the Road to Calais" (Abe Lyman Orch.)
BRUNSWICK—No. 5	"Moonlight Saving Time," "Ho-Hum" (Hal Kemp Orch.)	"When I Take My Sugar to Tea" (Boswell Sis.)	"La Camparisata" (Carlos Molina Orch.)
BRUNSWICK—No. 6	"Roll On, Mississippi, Roll On" (Boswell Sis.)	"Whistling in the Dark" (Ben Bernie Orch.)	"Good Night, Sweet Dreams" (Isham Jones Orch.)
COLUMBIA—No. 1	"By the River St. Marie," "Running Between the Raindrops" (Guy Lombardo Orch.)	"Ho-Hum" (Ted Lewis Orch.)	"Whistling in the Dark" (Guy Lombardo Orch.)
COLUMBIA—No. 2	"Egyptian Ella," "I'm Crazy 'Bout My Baby" (Ted Lewis Band)	"Moonlight Saving Time" (Guy Lombardo Orch.)	"River St. Marie" (Guy Lombardo Orch.)
COLUMBIA—No. 3	"Say a Little Prayer for Me," "Out of Nowhere" (Smith Ballew Orch.)	"Sugar Blues" (Clyde McCoy Orch.)	"Were You Sincere" (Ruth Etting)
COLUMBIA—No. 4	"Basin Street Blues," "Beale Street Blues" (Charleston Chasers)	"Building a Home for You" (Guy Lombardo Orch.)	"By a Country Lane" (Ted Wallace Orch.)
COLUMBIA—No. 5	"Walkin' My Baby Back Home," "When Your Lover Has Gone" (Johnny Walker Orch.)	"Lonely Gondolier" (Clyde McCoy Orch.)	"Ho-Hum" (Ted Lewis Orch.)
COLUMBIA—No. 6	"Love Is Like That," "You're The One I Care For" (Ruth Etting)	"My Cradle Sweetheart" (Henri Gendron Orch.)	"Please Don't Talk About Me" (Ethel Waters)
VICTOR—No. 1	"Wabash Moon," "Dream a Little Dream of Me" (Wayne King Orch.)	"Dream a Little Dream of Me" (Wayne King Orch.)	"One More Time" (Gus Arnheim Orch.)
VICTOR—No. 2	"When Your Lover Has Gone," "Please Don't Talk About Me" (Gene Austin)	"Please Don't Talk About Me" (Gene Austin)	"Wrap Your Troubles in Dreams" (Bing Crosby)
VICTOR—No. 3	"Out of Nowhere," "Yours Is My Heart Alone" (Leo Reisman Orch.)	"Peanut Vender" (Don Azpiazu Orch.)	"Out of Nowhere" (Leo Reisman Orch.)
VICTOR—No. 4	"Now You're in My Arms," "I Wanna Sing About You" (Bert Lown Orch.)	"Waltz You Saved for Me" (Wayne King Orch.)	"Without a Song" (Lawrence Tibbett)
VICTOR—No. 5	"Ho-Hum" (Gus Arnheim Orch.)	"When Your Lover Has Gone" (Bert Lown Orch.)	"I'm Gonna Get You" (Gus Arnheim Orch.)
VICTOR—No. 6	"Whistling in the Dark," "My Cigarette Lady" (Rudy Vallee Orch.)	"Two Hearts in Waltz Time" (Johnny Hamp Orch.)	"Elizabeth" (Waring's Penns.)

Publishers' 3 Best Sellers in Sheet Music

Publishers are listed in alphabetical order, not according to position their numbers hold in the present market. Publishers made their own reports

PUBLISHER	SONG NO. 1	SONG NO. 2	SONG NO. 3
Ager, Yellen & B.	"Let's Get Friendly"	"Bubbling Over with Love"	"You Said It" ('You Said It" prod.)
Berlin, Irv.	"Wabash Moon"	"I Wanna Sing About You"	'Rocked in the Cradle of Kalua"
Davis, Coots & E.	"Dream a Little Dream"	"On the Beach with You"	"I Do, Do You?"
De Sylva, Brown & H.	"Nevertheless"	"One More Time"	'Smile, Darn Ya, Smile"
Donaldson, Douglas & G.	"Hello Beautiful"	"Mary Jane"	"You Didn't Have to Tell Me"
Famous	"Ho-Hum"	"Out of Nowhere"	"When I Take My Sugar to Tea"
Leo Feist	"Moonlight Saving Time"	"Waltz You Saved for Me"	"Love Is Like That"
T. B. Harms	"Two Hearts in Waltz Time"	"Donna Clara"	"Have You Forgotten"
Kornhieser, Phil	"Faithfully Yours"	"Maybe It's the Moon"	"Pardon Me, Pretty Baby"
Marks, E. B.	"Poor Kid"	"Maria, My Own"	"Mama Inez"
Jack Mills	"Star Dust"	"Mood Indigo"	"He's My Secret Passion"
Joe Morris	"When Your Hair Has Turned to Silver"	"You'll Be Mine in Apple Blossom Time"	"Would You Take Me Back Again"
Olman, Abe.	"Whistling in the Dark"	"Heartaches"	"Little Girl"
Red Star	"Beautiful Love"	"Toodle-Loo, So Long, Good-Bye"	"Love at Sight"
Remick's	"Please Don't Talk About Me"	"Now You're in My Arms"	"Little Old Church in the Valley"
Robbins	"River St. Marie"	"I'm Through with Love"	"Were You Sincere"
Santly Bros.	"By My Side"	"June Time Is Your Time"	"Building a Home for You"
Shapiro-Bernstein	"Wrap Your Troubles in Dreams"	"Roll On, Mississippi"	"Rocky Mountain Lullaby"
Sherman-Clay	"With the Help of the Moon"	"I'd Love to Be Your Sweetheart"	"To Whisper Dear, I Love You"
Sterling	"That's My Desire"	"Prove That You're Sorry"	"Heaven On Earth"
Universal	"Little Sweetheart of the Mountains"	"I've Got a Sweet Somebody"	"Poor Little Gigolette"
Witmark & Sons	"Say a Little Prayer for Me"	"For You"	"Just a Blue-Eyed Blonde"

MACK BACK AT PAR

Week after next, when Rudy Vallee leaves the Paramount and Publix as well, Ted Mack, m.c., comes in for an indefinite stay.

Mack was at the Paramount several months last spring before shifting to Dallas.

A DISK HISTORY

Paris, June 14.

A catalog titled "Livre du Disque," authored by M. Hemardinquer, is the first attempt to include all phonograph discs recorded up to date.

Legible Music

Brussels, June 13.

Musicians, shortsighted or otherwise, may be interested in the invention of M. Pierre Hans, a Belgian engineer.

It consists of a yellow transparent film called Acetophane, which, placed over a sheet of music or any other printed or written matter, renders it legible a yard further from the eye than under ordinary circumstances. Acetophane adheres to paper "electrically" by simply rubbing it with a soft rag.

UNION GIVES JOBS

Provide Concert Work for Needy Members

Chicago, June 22.

Chicago Musicians' Federation is donating $30,000 from its treasury to help its unemployed members. Union decided to act on the relief measure after pleas for aid from musicians became numerous and aggravated.

Union is spreading out the $30,000 in a series of benefit concerts, with recipients including hospitals, orphanages and similar institutions.

Petrillo Meets the Boys

Chicago, June 22.

Jimmy Petrillo, head of the musicians' union, was taken for $700 while his wife, Marie, gave up two diamond rings valued at $1,200 in a stick-up in front of the Petrillo abode Friday night. Petrillo had just stopped his car when two men got out of another machine and flashed gats.

Petrillo later said it was very embarrassing, but he had to oblige. As a result of the holdup, other union officials are now keeping their valuables in vaults.

BATTLE FOR NAME BANDS

Il Duce Hears from Chi

Petrillo's $175 Cable to Mussolini

Chicago, June 22.

What originally started out as a personal fight between James Petrillo, prexy of the Musicians' union, and Signor Guisseppe Castruccio, Italian consul in Chicago, when the latter refused to employ union musicians at a pageant during the Chicago Jubilee, has now been taken up by the Employers' Ass'n.

Following Petrillo's $175 cable of protest to Mussolini asking that the consul be reprimanded for his non-union attitude, the Ass'n decided to do a little corresponding with Il Duce himself putting the rap on Petrillo.

In its letter to the Prime Minister of Italy the Ass'n highly commended Signor Castruccio as the outstanding hero of the hour in daring to say no to the union chief, while painting Petrillo a despot and the effect of his despotism on musical expression. Further and other highly colored uncomplimentary remarks are showered in the letter on Petrillo's head.

Petrillo laughed at the whole thing, refusing to take it seriously, just as he snickered at an anonymous "blackhand" letter threatening him with death, with artistically drawn daggers and pistols splashed over the paper. Blackhand thing looks like a gag, probably perpetrated by a jester or a crank.

Propaganda

However, the significance of the Employers' organization interesting itself in a matter strictly alien to its members, all powerful business heads, seems to confirm a suspicion registered by labor chiefs that the Ass'n is behind a move to break up unions in this town. This belief was first brought out in the conspiracy charges lodged against the operators' union, presumably by irritated exhibs, which is now being investigated by the federal grand jury.

BERNIE'S $5,000 BLOW

Maestro Gets Pugilistic—Ballroom Manager Sues

Chicago, June 22.

Playing a one-night stand in a dance hall at Monroe, Mich., Ben Bernie wound up with a headache and a $5,000 damage suit for socking Clarence Kirk, proprietor of the hall. It all started when Kirk refused to pay off when the room got vacant early in the evening and Bernie couldn't find anyone to play for, so the orchestra folded, too.

Kirk claims the maestro swung a music rack on his head, but the prolific band leader says it was just an old-fashioned right to the chin. Anyway, Bernie still didn't get paid, and he's got the $5,000 suit to worry about now.

It seems that the whole affair came about following a matter of a certified check Kirk sent to the Music Corporation of America here. This was for one-half the guarantee and replaced an earlier and uncertified check which M.C.A. was supposed to return, but held for protection. Not having gotten his first check back, Kirk argued Bernie was paid in full. Bernie argued he still had 50% of the guarantee coming.

Words led to a sock. Music rack angle is said to implicate one of Bernie's henchmen who came to the maestro's aid in a somewhat drastic manner.

TEXAS "SAENGERFEST"

Dallas, June 22.

This town will be host to next Texas "saengerfest," German song rally. Meet, sponsored by Frohsinn society, represents 1,000 voices, singing in native language.

Historic origin at New Braunfels, German settlement, in 1853, makes it fast drew for outsiders. Date set for 1933.

Musicians' Agent in Jam Over Booking Commish

Harry Davis, 38, artists' representative, Rockville Centre, Long Island, with an office at 1658 Broadway was arraigned in West Side court before Magistrate William A. Farrell on the charge of conducting an employment agency.

Davis was brought to court by William F. Gill, chief inspector of the License Bureau, who alleged that Davis exacted a fee from the manager of Emil's Tavern, Brookhaven, L. I.

According to Gill, Frank Cramer, 149 West 44th street, orchestra leader, was engaged by Davis to go to Emil's Tavern April 30. Cramer was to furnish four musicians. Each player was to get $20 and board.

But, according to Gill, the manager of the Tavern was notified to send a certain sum of money to Davis as a result of obtaining the band for the Tavern. The money was deducted from the musician's salary, the complaint alleges.

Cramer and his men went to Gill and laid the facts before him. Davis was summoned to West Side Court and a complaint lodged against him. The latter, through his attorney, asked for an adournment, which was granted and Davis was admitted to bail.

30% Nick of Weekly Bit of Outside Bands As Scale Protection

The musicians' local of New York, No. 802, last week placed in effect the collection of 30% of total salaries of all out-of-town and visiting band aggregations coming into locals' jurisdiction to work. The collections will be held until the band's engagements are finished, when the total amount will be returned to the leader.

The angle back of the return is to weed out all outside bands coming into New York that intend to or do play under prevailing union scale. If the bands collect less than scale and have to deposit the 30% collection each week, local figures it will be impossible for them to live.

The custom of outside bands coming into a New York job for less than scale has been to draw up a contract that calls for scale and looks okay. The trick is that the boys kick back to the owner or manager everything over and above what they agree to work for. A 10-piece combination came into New York some time back, drew up a contract with an owner for $1,200, and kicked back $600 of it each week until discovered.

The 30% weekly collections will be continued by Local 802 until the under-scale practice has been eliminated.

$35 Weekly Minus Fare Buys Band Cut of Beef

Los Angeles, June 22.

Members of Jack Tenny's nine-piece orchestra are back from Houston, Texas, with a large slice of beef against the S. O. S. (Southern Orchestra Service) headed by Paul Rabinowitz.

Claim they were engaged here to go south and play hotel dates, but the trip turned into a series of one-night barnstorming flights. Boys had an agreement whereby they were to receive $35 a week and room and board. Some of the dates were 80 miles into the country and transportation was taken out of the paychecks.

Boys say Rabinowitz told them S. O. S. was affiliated with the Music Corp. of America

ONLY SURE-FIRE HOTEL BIZ DECOY

Demand for Class Outfits by Cafes' Ballrooms, Hostelries Precipitating Hot Booking War—Air Chains Versus Bargain Bookers

RADIO SPLITS NUT

By Abel Green

Los Angeles, June 22.

This late summer and early fall will see a bitter battle for bands between rival band bookers as the popular dance orchestras come to the fore once gain. Recognizing this increased demand among hotels, NBC, CBS and the various band bookers, including the MCA, are making intensive preparations.

With economic conditions still unsettled, the hotels, restaurants, ballrooms, etc. are faced with the necessity of offering extraordinary drawing attractions to get the trade. The band names have always been sure-fire, with the radio outlets figuring strongly.

Bands As Sweetmeat

Both NBC and CBS in their band bookings, but most strongly NBC, have always figured on their wires into the hotels or choice nite spots as a sales argument in spotting one of their orchestras anywheres.

The MCA on the other hand, despite the pretentiousness of its radio competition, has operated on a bargain basis. For example, the Stein brothers (Jules and Billy) may shift Ben Bernie from the College Inn, Chicago, into the Schroeder hotel, Milwaukee, and while Bernie may not make any money at the Schroeder, nor would the MCA, the latter in the meantime has mapped out an itinerary of one-nighters for Bernie which enables him to clean up en route and still have the Milwaukee hostelry as an objective.

Carrying Weak Sisters

The Schroeder, in addition, would feel it got a great break in Bernie at a nominal figure, but with Bernie, the Steins might also make sure the hotel also took on two or three lesser bands at a not bad figure. It's another version of the film booking gag, i. e. selling a star feature on condition a couple of weak sisters go with it.

NBC has the edge on the big town stuff, especially out of New York, Chicago and Los Angeles (or San Francisco, where latterly the Pacific Slope division is headquartered). But the MCA type of orchestra booker, also with elaborate offices in N. Y., Chi and here, has other itinerant advantages for rotating bands. MCA handles many an NBC attraction on the one-nighters where maestros like Bernie, as recently, have cleaned up $7,000 and upwards for themselves.

The band thing with commercial radio tie-ups figures out here in a manner peculiar unto itself, greatly differing from New York and Chicago. In the east Rudy Vallee may broadcast from the Hotel Pennsylvania and do so on behalf of the Pennsy hotel alone. When Vallee is on the Fleischmann hour, that's something else again.

Splitting Expense

Here the hotels and commercials combine. For example the May Co. department store pays for the broadcasting facilities of Gus Arnheim's orchestra from the Cocoanut Grove of the Hotel Ambassador, tieing in the hotel and Arnheim for the free plug, and also commercially exploiting May Co. sales, etc.

If a hotel has a strong orchestra, some commercial will buy it and thus help bring down the nut to the hotel itself or, more likely, induce the orchestra to stay spotted at the hostelry for a moderate figure, knowing it will make up its income from the commercial.

In Chicago NBC is able to keep Paul Whiteman satisfied at the Edgewater Beach hotel by slipping the Whiteman orchestra a radio commecrial and also giving Ferde Grofe and Roy Bargy their own radio periods. This, while Whiteman doesn't cut in on Grofe and Bargy, helps swell the income of his boys, as they also officiate for the subleaders. It also helps keep down the nut.

All Want Names

Out-of-the-way spots like Portland, Seattle and Tacoma, and key cities through the south and west like Memphis, Augusta, New Orleans, Nashville, Cincinnati, Cleveland, St. Louis, Denver, Phoenix, Dallas, Houston, Pittsburgh, Kansas City, besides the resort spots in Florida, the Carolinas, on the coasts etc., are all interested in name talent as unqualified drawing power for their hotel and restaurant accomdodations.

No big league hotel these days fails to include as part of its advertising that Mr. Jazz Beau and his Jazzbos are on tap in the restaurant or roof garden. The chef or the nifty Simmons beds may be good recommendations but there's not as much sex appeal in a chef's salad or a bed-spring, although the latter phase might be open to discussion.

Open War in Concert Field Replaces Genteel Stiletto; CBS-NBC's Joint Suspicion

Chicago, June 22.

With Dema E. Harshbarger's Civic Concerts Bureau as its main objective of embarrassment, the Columbia Concerts Corporation, affiliated with the Columbia Broadcasting System, has slapped the lid on all further booking relations with the NBC Artists' Service and any of the latter's affiliates. Miss Harshbarger's outfit is 49% NBC owned and regarded as tough opposition to Columbia's Community Concerts Service.

Ban has also been applied to the radio field. From now on if NBC wants an artist tied up exclusively with Columbia it will have to do business direct with Columbia. Latter includes six artists management offices merged into the Columbia Concerts Corporation last winter.

Columbia's move has served to tear aside the genteel front cloaking the knifing and chiseling methods freely indulged in for several months by the rival concert bureaus. These sauve boy and girl bookers of the show world's upper strata are now calling one another what they've really been thinking all this time and getting ready for a hot battle in the open.

What is supposed to have actually started the burnup among the Columbia faction was the methods brought into play by Miss Harshbarger's office in selling towns of 100,000 population or more on the membership concerts plan. Idea, originated in part by Miss Harshbarger, has to do with the organizing of subscription clubs, who, in turn, underwrite a series of concerts to be presented during the season.

Sales Claims

Columbia's Community Concerts executives charged Miss Harshbarger of misrepresenting her wares in tackling these subscription clubs. Her manner, they squawked, was to parade in front of the subscription committee in each community a list of artists which she said had been presented on the civic plan. List would contain a flock of Columbia exclusive artists, and the impression conveyed was that any of these artists could be easily obtained from and through NBC.

Technically her assertion was correct. Columbia attractions on the list she displayed had appeared at subscription club series, but only in a few instances as Civic Concerts Bureau bookings. And these few were farmed out to Miss Harshbarger with the understanding they were to be presented as guest artists coming through the courtesy of Columbia and its associate management bureaus.

Field salesmen for Columbia squawked to the home office that the impression conveyed by Miss Harshbarger and her associates made it tougher for the former to sell their subscription plan. Concert fans in communities approached said they saw no reason for tieing up with Community Service exclusively when they, through the Harshbarger plan, could get the pick of both NBC Artists Service and Columbia artists.

CBS Not Idle

After the Community Concerts Service tied up 92nd town under its plan recently, Columbia agreed it was time to close the artists lists to the opposition. Extension of the ban to radio was effected just about the time the NBC Artists Service was getting wise to some of the tactics the Columbia concerts combine was pulling, in retaliation.

An NBC radio account would insist upon a certain artist hooked up with the Columbia booking combo exclusively. Somebody in the NBC Artists Service office would get a Columbia Concerts Corporation booker on the wire.

"Is Mme. Tantarella open for the eighteenth of next month?" the NBC man would ask.

"What do you want her for?" the guy on the Columbia end would ask in turn.

"We have a radio date for her."

"Who's the account?"

"What's the difference? Is she open and how much?"

"Can't tell you until you tell me what the advertising account is. Cut the runaround, and come clean, or we can't do business. We've got to be careful on what sort of program we put her.

"All right, then," the NBC man comes through, falling hard. "It's for the Phooey Cheese Celebrities program."

"What! Did you say Phooey Cheese?" would be the conny comeback on the Columbia end. "Nothing doing. Why, we've been dickering with Phooey Cheese over Mme. Tantarella ourselves."

C'est La Guerre

Up would go the receiver, and the next minute this same Columbia Concerts booker would be on his way to the air account or its advertising agency to sell Mme. Tarentella himself, and perhaps a few other artists on the Columbia lists.

Columbia Concerts Corporation combined is figured to represent by far the cream of the concert field and control at least 80% of independent concert bookings. On the other hand the Harshbarger office has over 120 towns on its books contracted to support her subscription club plan, these contracts running from two to five years, and with an annual turnover on talent ranging between $375,000 and $400,000.

Contribution of $1,000 by the Civic Concerts Bureau to the Federation of Music Clubs convention now going on in San Francisco has the concert booking world buzzing over the motive behind the gesture. Convention's program has M. H. Aylesworth, NBC president, scheduled for a talk.

WIGLER QUITS DeSYLVA

Sam Wigler, director of the special service department of DeSylva, Brown & Henderson, left that post Saturday (20) to become a partner with George Marlo in their own music publishing enterprise.

George Simon, formerly with Abe Olman Music company, succeeds Wigler. The special service department has control of mechanicals and personal contacts, especially with radio personalities.

POUGHKEEPSIE REGATTA AND KATE SMITH
WABC, New York

WABC made a swell mess of the annual crew races at Poughkeepsie last Tuesday (16). Main bungle was that the station never did describe the nine crew varsity climax. As far as CBS was concerned the classic on the Hudson became a series of three dirges by Kate Smith —with apologies.

But those apologies won't win this radio chain any new friends. In addition to which it must now retrace and rebuild as concerns its reputation for sports reliability. It's more than possible that NBC will be unknowingly playing to a lot of new listeners on the next big sport broadcast. Which is something for Ted Husing to worry about, and through no fault of his own, although Columbia's ace athletic m. c. is not entirely without blame.

Columbia's New York link took a terrible chance when it cut off the broadcast of the varsity event just as the crews were lined up and ready to dig in on the four mile paddle. The plea was lack of time, due to advertisers, and Miss Smith, a sustaining feature at that, was the proffered tid-bit as "something just as good." Only she wasn't. Verily, a couple of more broadcasts such as this from Miss Smith and Amos 'n' Andy will again be without 7 o'clock opposition.

Columbia's mistake seems to have been in scheduling the event at all if it had doubts as to whether it could go through with the program. Radio stations can't afford to make and then break promises. CBS filled the bases itself and it should have scrambled from its own hole by some means other than a runout powder. Anybody who has ever watched a crew race or is familiar with the sport could have tipped the station that a starting schedule for these regattas is as reliable as a golf ball in a sand trap. There haven't been more than a handful of crew races which started as listed in the past 10 years. But WABC may have figured that the stewards wouldn't dare cross the microphone —and guessed wrong.

So WABC jeopardized a load of good will with the Columbia string at large. To regain and retain the lost prestige as to dependability may take some doing so far as sports are concerned as listeners in future won't be sure that they'll hear the event via CBS.

Husing's big boot was in the selection of his assistant, a Mr. Reed. If the choice was not his then the announcer was guilty of a fumble every time he turned the mike over to this co-worker. You couldn't very well expect Husing to talk from 4 to 7:30 p. m. without some relief, but he should have let Reed dig up the minor details instead of leaving the mike for these items himself as the shells plunged into the last mile.

There is a Reed who carries a by-line on sport pages and has had this feature billing for years. Maybe it's the same. Maybe it isn't. If it is, Mr. Reed should stick to his typewriter, where he, at least, will have a second or two to cogitate, before venturing a statement. Abruptly thrust before the mike by Husing, who apparently was galloping all over the boat, Reed's response was a succession of "Ah's," "Oh's," and "the crews are rowing splendidly." Giving Reed the niche of the world's top no-opinion sport recounter. Or maybe the boys at the relay point could stand Reed no longer and killed off the varsity event to save the station further embarrassment with no means of getting to Husing to tell him to get on the air and stay there.

Thence the announcement that the broadcast would have to be curtailed. After the apologies came the acknowledgement for the commercial accounts which had already sacrificed their time and that a bulletin on the varsity race winner would be read at 7:30. Which led to Miss Smith. The news flash arrived at 7:45.

Kate unraveled a calamity 15 minutes due to a trio of ultra slow tempoed numbers. No change of pace anywhere in the vocalizing, but the orchestra tried to heat it up with one of those lighting trick interpretations of "Somebody Stole My Girl," the clarinet specializing, which are dear to the hearts of the performing musicians, but generally comprise a wait to the audience. The selection made the untuneful repertoire 100%. And Miss Smith, who's voice suits a microphone, excepting for some high notes, better pay more attention to her choice of songs, or else.

Meanwhile, nine crews were breaking their backs down the Hudson. Husing must have felt gratified to know that he had been cut off, if he knew it, after standing in the rain all afternoon and spending from Friday to Tuesday in Poughkeepsie. Have you ever been in Poughkeepsie?

Maybe there's such a thing as a radio station or chain being too commercial. Probably there is such a danger. Possibly CBS will find that out in the resultant kickback on this fiasco. Or, if not too commercial, then the moral the public may define for this chain and other radio despatchers will be not to walk out on promises. In any case, it was worse than poor showmanship and for CBS Poughkeepsie is simply a matter to be written off as started by mistake. Which Ted Husing, with a yen to play the Palace, may find time to explain as one of his experiences if he should make the vaudeville plunge.

Those who heard the NBC account of Poughkeepsie rated it as excellent. *Sid.*

BEN POLLACK ORCHESTRA
Dance Music
Sustaining
WENR, Chicago

It's a tough assignment allotted this boy and his band Wednesday evenings, when their ether release through WJR, Detroit, is extended to an NBC hookup that includes Chicago. On that night Pollack is placed in the position of competing in Chicago for dial attention with such stars of his trade as Earl Burnett, George Olsen, Paul Whiteman and Wayne King, all filling local diversion spots and on the air about the same time.

Originally from California, Pollack is known to Chicago through an engagement at the Granada Cafe. That stretch was marked by the bandman's popularity with the college mob. At one time that status meant a lot of Pollack, but in the past two or three years he's been wandering around having a tough time getting set in some happy niche. His current stand is Blossom Heath Inn, just outside of Detroit. It's about the ace summer spot in that area.

As a radio attraction, Pollack's combo rates among the mediocre. Band has no distinctive style. It's combined efforts is a hodge-podge ranging from the shrill and hot to a subdued melodic string and sax dominancy of the Wayne King variety.

At no point does Pollack come within a mile of first-rate arrangement or exception. Same applies to his warbling department. Tenor's crooning reeks with affectation in both lyric enunciation and tonal byplay. Latter sounds very coloraturish. Blues numbers handled by one of the other boys is Alabama dialect mixed with Highland Park.

BART FUR FACTORY
Musical
COMMERCIAL
WCFL, Chicago

There is something utterly ridiculous when the thermometer is hovering at 94 degrees to tune in and get a sales talk on swell fur coats at only $50. What price bathing suits?

It seems, let the ladies be believed, that the selling campaign on fur wraps goes briskly forward throughout the summer, reaching active dimensions in August, that hottest and most sultry of months. Additional proof to masculine logic that women are nerts.

This program is nothing if not direct merchandising. Prices, terms of purchase, reiterated street address, and long poetic descriptions of the exquisite dyed rabbit and genuine alley cat are mingled with the studio orchestra. Of showmanship there is no trace, of sales ingenuity nothing to arouse respect. It's wholly and irrefutably perfunctory.

Since installing its nifty new transmitter this labor station has boosted its rates to $300 an hour. Despite an NBC affiliation, it's still not the recipient of much network attention. There is probably no great desire to be commercially notable, because of the labor union connection. Nevertheless its commercials are the frankest and least restrained of any in town.

Indeed, between WCFL's average in local programs and the outpourings of the 100-watters, the distinction is that instead of phonograph records WCFL uses live musicians. Again the labor angle.

First a number, then the gab, then another number, followed by more gab. This sort of thing on the air can't survive indefinitely. Its dullness will in the end be its requiem. *Land.*

WEAVER-JACKSON
Talk and Songs
COMMERCIAL
KFI, Los Angeles

Weaver-Jackson is a local beauty parlor chain. It has time on almost all local stations, including KFI, the Earl C. Anthony (NBC) station, which rates as the best for program material.

As on all W-J programs, they have a femme spieler who possesses one of those grating, high-pitched, over-enthusiastic voices which, so far as the NBC link is concerned, certainly tends to dial twirling. This a surprise considering that KFI maintains some stand against overindulgence on the ether sales spiels, but seemingly the station has made an exception for the Weaver-Jackson ballyhooer.

Rest of the musical stuff oke, but as soon as the lady starts with the hoke about the W-J permanent waves, even the femmes out here lose interest. Mebbe W-J's gross nullifies the radio reaction, and probably substantiates the merits of the ether type of radio plugging, but that's probably despite the larynx-appeal of its spokeswoman. *Abel.*

WAYNE KING ORCHESTRA
Dance Music
Aragon Ballroom
WGN, Chicago

Wayne King is a young musician of showmanly instincts and vast reliance upon his own judgment. To tell him that such-and-such a song is number one for Joe Gluck's Music Company will mean nothing if the number doesn't coincide with King's notions of what fits his band and his style.

On the air in Chicago and at Aragon Ballroom, his home lot, King in the last couple of years has come to mean something. He is quite decidedly not just another band, either for your money or for your radio. He has created musical individuality and that is the proof that in ignoring Joe Glucks' plug song he is not just a disagreeable guy making life harder than usual for publishers. Other bandsmen might be equally well advised to know what they want and not accept anything else.

While it remains true that name bands in general seem not to attract commercial accounts for the air, the fact is fairly clear that Wayne King has what they want. Assuming that what an advertiser wants is the unusual, the different, and the attention-arresting. If as anticipated the coming season will see more bands underwritten by advertisers, King will be a candidate.

During this past winter King broadcast for Pure Oil. This was a 13-week institutional and had no merchandising motive. Therefore, beyond the artistic success acknowledged there is no measured chart on any commercial effectiveness.

Meanwhile, what makes the King orchestra is its varied style, rich melody, odd bass, and solidly founded tempo. Perhaps not the least remarkable point is that the band represents a development. None of the individual musicians are of any particular or prior individual prominence. They have matured musically as a unit. Especially popular are their Sunday afternoon tea concerts when they trot out some gorgeous arrangements probably better for listening than dancing. *Land.*

PALM OLIVE HOUR
Erno Rapee Orchestra
COMMERCIAL
WEAF, New York

An NBC standby that has been a weekly feature on WEAF since 1927. Since its inaugural the period has undergone several changes, the most important being the switch of orchestral conductors. Gus Haenschen left recently to direct a Columbia program, Erno Rapee replacing for NBC.

There is still the same high grade vocal solo work, as well as an effective singing foursome known as the Men About Town. Vocal highlights, aside from the quartet, are a soprano and tenor. Also Fradkin, violinist, well known in vaude and film house circles.

This hour has about proved that a standard musical program will do for a commercial product. Any program lasting a full hour which can ride along for four years must be basically right. It's a widely diversified program, the music ranging from the better things to topicals and light opera.

While other commercials are shooting at novelties and hopping from pillar to post, Palm Olive still stands out for radio entertainment and unoffensive commercialism. *Mark.*

"MOMENTS OF ADVENTURE"
Dramatic Skit
COMMERCIAL
WJZ, New York

Putting stories of adventure on the air for "Adventure" magazine may work out from the newsstand angle if the particular stories broadcast prove good salesmanship not being so impressionistic. But "The Touch of a Hand" last week seemed entirely too wordy and lacking in suspense buildup to catch particular interest.

A story of the East, a murder and the heart interest of an American Vice-Consul for a foreign girl. It may look melodramatically interesting on paper, but on the air it was every man for himself. The barrage of words as used proved a handicap and the impression as a whole missed fire. *Mark.*

JOHNSON SEA HORSE ORCH.
Radio Disk
COMMERCIAL
WOR, New York

Two firms in Newark, N. J., share the expense of making this disk, which advertises an outboard motor for motorboats.

Most of these disks to date show that the commercial end is not neglected, the client probably receiving more ballyhooing than were the period confined to a regulation program. There's a plug between nearly every number.

No name credit for the orchestra furnishing the music. Along usual lines. Somebody also slipped in a vocal inning.

Similarity of programs, both music and the drawnout commercial harangues, is sure to kill radio disks as ether entertainment, if they persist on this routine. *Mark.*

"PAINTED DREAMS"
Serial Skit
Sustaining
WGN, Chicago

On the station's daily "Everybody's Hour," this 15-minute stretch of dramatic entertainment shows signs of running out of episodic material. It's been going on for several months, with Irna Phillip plugging away at authoring the script and playing the central character, Mother Monahan, as well as voice-doubling for one or two more of her brain children.

Uusually cast with her is Irene Wicker as the daughter. Occasionally Antonia Gilman is brought in to play one of the orphans the old Irish woman is given to adding to her household. It's that type of a theme, with Mother Monahan pictured as everybody's mother, filled with the wisdom and understanding of the ages, etc.

Once in a while an episode packs a cleverly developed human interest punch. Brief but complete in itself. But for the most part daily listeners are treated to a dull and gloomy recital of one of the orphan's woes, if it isn't that of the daughter. Episode last caught (17) was built around the latter's confession that she had discovered the man she had been going with was married all along—to an invalid, of course—and when confronted with this tidbit of news the swain had asked her to wait until the obstacle to their happiness coughed up the spirit.

All this accompanied by a heavy cascade of tears. And the program faded out with the mother murmuring, "I understand, my child, I understand," and she, it is supposed, kept patting the heart-broken girl's head.

"Tribune" outlet is waiting for an advertiser to come along and bankroll this one.

ROBERT J. METZ
Character Analyst
COMMERCIAL
WJJD, Chicago

Regina Mai cosmetics has this lad, who claims a Doctor of Philosophy degree, regale the femme listeners each morning with the very sort of soothsaying flubdub that the Federal Radio Commission has warned the broadcasting trade about. This is the first instance of a major Chicago station yielding to this type of an air show.

Metz's voice sounds very familiar. Perhaps he has done the same thing on one of the outlying neighborhood 100-watters, under a different moniker.

Nothing distinctive about the Metz line of oracular fustian to distinguish him from the small station mob of his fraternity. He describes himself as a character and personality analyst, who requires merely a sample of the subject's handwriting for his oracular pronouncements. Latter range from predicting when the obviously love-frustrated correspondent will get the guy she's after to assuring another the return of her missing pup. Metz calls this talent of his "applied psychology."

Station WJJD evidently has gone in for direct selling over the air under its new policy of operation. Outlet is offering "get acquainted" packages of Regina Mai products upon the receipt of $1.

PAUL ROBERTS
HALL and MYERS
Songs and Pianos
KFI, Los Angeles

Hall and Myers are the Steinway Twins, so-called, with Paul Roberts vocalizing ballads in a distinct lyric voice. Roberts picks his sentimental stuff judiciously and registers, excepting for his over-acting, if such it can be called. He's too obviously desirous of being articulate and overdoes the slow tempos.

Piano dueting okay and both maintain the good average of KFI, the local NBC spoke. That the 'good average" might be deemed mediocre around New York and rate on a par with a WPCH or WGBS, gives another idea of the low calibre of programs hereabouts, where the NBC and CBS chain programs alone serve to distinguish a succession of mediocrity, phonograph records, banality in adv. spiels, etc. *Abel.*

McALEER POLISHERS
Songs and Orchestra
COMMERCIAL
WABC, New York

Overly commercial with a theme song. Program combination includes Scrappy Lambert and Dick Robertson, who sing harmony, backed by Sam Lannin's orchestra. The Lannin band isn't new to air followers.

Lambert-Robertson duo work well together, but it's not a flashy program, though it may measure up for the purpose. The sales talk is rattled off repetitiously. *Mark.*

FLYOSAN PROGRAM
Popular Songs
COMMERCIAL
WJZ, New York

A new commercial which made its appearance on WJZ last week. No name credits, the entire play being to boost the title product.

Piano numbers and song predominate with double keyboard selections above the vocalizing. Nothing unusual but a pleasing program from the piano angle. *Mark.*

UNCLE QUINN'S
Punch and Judy Show
COMMERCIAL
WGN, Chicago

Whether this program comes under the heading of genteel rackets or good business is a moot point. Station in its Wednesday spotlight ad runs the following come-on:

"Boys and Girls: Do you want a chance to broadcast? Then listen to Uncle Quinn tonight and he'll tell you how to win that opportunity."

And around 6 o'clock that night Uncle Quinn, none other than Quinn Ryan, manager and chief announcer of the "World's Greatest's" ether outlet, tells them. His is a gag that's been copped from the kid-appeal ads on the back pages of the Sunday comic sheets: Sell your boy and girl friends 25 of these thingamagigs and get yourself one free.

In the case of the Quinn Ryan show, the gag is to get 25 schoolmates to write letters asking for two candy bars of Tastyyeast with the address of the nearest candy store noted in each letter. After the letters have been duly collected, the mike aspirant sends them in to the "Tribune" station and waits for an "invitation" to visit the studio.

When the tots finally get there on invitation, they are brought up to the mike to recite a piece and greet their families supposedly listening in. Cute stuff, but withal small-townish and surely a big stoopdown for the "World's Greatest Newspaper." It's supposed to be a kid's program. Maybe so, from the viewpoint of its intended appeal.

Otherwise, it's a 100% copy plug for Tastyyeast, and as such the ideal station for the common run of air advertiser. Of bonafide entertainment the twenty minutes taken up by Uncle Quinn and his candy-bar the sum total is zero.

This is one of the local stations that is asking the Federal Radio Commission to increase its power to 50,000 watts.

TOMMY ARMOUR
Golf Talk
Sustaining
WABC, New York

Armour returns from England as the winner of the British Open and no sooner reached Detroit than a special series of sustaining golf talks were arranged by CBS. For golf lovers Armour seems surefire, and this gravy makes it easy to realize why most of the boys blow those shots in one round of the 72-hole stretch.

Armour's first talk was sprung Wednesday night (17) on WABC on a quick hookup with the Toledo station, WSPD. Possibly an overnight decision as neary a word of the occasion appeared in the New York papers.

After Armour had answered some questions plied by a straight man, there was an apparent ballyhoo for the American Open, which will be held at Inverness in Toledo. Even Armour put in some plugs for the tournament. Armour named his most important and worst shots in the British Open and said he favored Gene Sarazen's chances for winning at Toledo. He also regarded Johnny Farrell as a likely contender.

Armour is to be on this week and next with everything he says purely golf. No attempt to grandstand himself—it's all golf and a yard wide. *Mark.*

EVAN EVANS
Songs
Sustaining,
WOKO, Albany

Evan Evans is one of Columbia's sustaining artists, often on the air in the afternoon programs. He has a robust, yet melodious baritone voice.

His radio technique is good and his ballad singing will please many listeners.

JACK MALONEY
Songs
Sustaining
WOKO, Albany

Maloney is heard frequently in afternoon or evening recitals. He has a high tenor voice of the kind usually described as "sympathetic."

His forte is Irish ballads, which he sings with a slight brogue. Also does rather well with numbers from musical comedies. In view of his frequent appearances on the air, however, he might occasionally try a fast number for a change of pace.

Maloney's singing is not always even, nor is his radio technique perfect. At times his tone is nasal, while occasionally it sounds muffled, due to crowding the mike.

L. E. KELLER
Labor Talk
Sustaining
WCFL, Chicago

One of a series of labor propaganda talks from Chicago's own and powerful labor station. This one was a discussion on railroad wages by L. E. Keller, statistician and head of the Brotherhood of Railway Employees, with Joe Plunkett, station announcer, interrogating.

Both are supposedly riding on a train, with sound effects of the locomotive getting off ringing in the program. These sound effects continue amidst the conversation. As the mythical trip goes on the

(Continued on page 60)

Southern Version of Newspaper Radio Feud Gives Radio the Edge; Newspaper Men Like to Broadcast

Birmingham, June 22.

Radio stations and newspapers have been getting along fine in the south. But there seems to be a little awakening. The first indications came from Asheville, N. C., where the International Circulation Managers' Association was in annual session. Dispatches sent out by A. P. to southern newspapers and scorching radio broadcasting stations were played up in a number of Dixie rags.

A speech by Louis Hoffman, of the St. Louis "Star," made at the convention, smelled of fire in somebody's eyes. He urged newspapers to discontinue publication of radio programs. He said all the papers would have to co-operate, though, for "it would be unfair for some to carry the programs while their competitors omitted them."

"Radio is recognized as one of the chief competitors of the newspaper and although a large amount of advertising revenue has been transferred from newspapers to radio, circulation departments have not yet felt the full force of the competition," he said.

That newsppaers have played ball with broadcasting stations may be seen from examples in Birmingham. "The News" carries two radio columns in addition to a list of programs. "Following the Antenna," by Andy Smith, is a column of gab about radio performers. Another column by Jack Langhorne is about radio dealers. On Sundays a full page layout is devoted to the week's radio program. This page is, as a usual thing, spotted next to the theatrical page, despite that theatres turn in more advertising copy than radio advertisers.

"The Post" also recently started a radio gossip column, unsigned. Apparently this is just a step to keep the "News" from having an edge.

Up at Memphis WMC is planning to spend $27,000 for television equipment. This is the station operated by the "Commercial Appeal," another rag that devotes plenty of space every week to radio. This is a natural, because it wants to plug its own station.

Radioing Newspaper Men

Back at Birmingham every newspaperman and his brother is trying to cut in an broadcasting. It's the ultra-smart thing to do among journalists. Ernest Henderson, Sr., asst. m. e. of the "News," has been broadcasting weekly his experiences in the newspaper game. Prior to this he read news bulletins daily over WAPI. Then there's John Temple Graves, also on the air and also an editorial writer on the "News," who talks about books.

That stations are cutting the newspapers' throats there is little doubt. One prominent merchant mentioned to a "Variety" correspondent why he had cut his newspaper space in favor of radio. He said newspaper advertising in Birmingham was worked to death by the department stores. Nothing less than a whole page attracts any attention now. Radio advertising is not only cheaper, but was not so overworked.

So far no orders have been issued by papers in this section of the south to hold up on radio. Names of advertisers have been omitted from the programs for some time. And a number of advertisements for the radio pages calling attention to certain programs by manufacturers have resulted.

Newspaper's Station

Burlington, Vt., June 22.

University of Vermont has received permission from the Federal Radio commission to assign its license for WCAX, Burlington, to the "Burlington Daily News."

F. & M. STICKS ON AIR

Fanchon & Marco's weekly broadcast over WGBS, New York, have just passed the first year, and will be continued through next season.

The F. & M. air idea was fostered by Jesse Kaye a year ago.

Revolving Stage on Tap For Roving Television Idea

Hollywood, June 22.

A revolving stage, primarily designed for use in television stations, has been invented by Hermann Rosse, picture and stage set designer, who has been working with John Murray Anderson several years.

The new type stage will permit a player to give the appearance of running or walking a considerable distance, without getting out of range of the television instrument. It's also for rapid changes of scene.

Hearst Atty. Defends WIBO Air Rights

Chicago, June 22.

Lively battle for the rights to the air channel now occupied by WIBO, Chicago, with the Hearst newspaper interests taking an active part, is anticipated by local broadcast circles when the Federal Radio Commission comes to pass on the application formally filed this week by Ralph Atlass, Chicago pioneer station operator. Atlass is trying to get the WIBO wave length for his recently acquired Gary, Ind., outlet, WJKS.

Concern of the Hearst enterprises in the controversy has to do with the fact that its local evening sheet, "American," has an affiliation hookup with WIBO. Recent preliminary hearing before the commission asked by Atlass before filing formal request for the channel had one of Hearst's staff lawyers, Levi Cook, arguing in behalf of the present station's owners, Nelson Brothers Bond and Mortgage Company.

Aside from the affiliation interest, Hearst, it is known, is anxious to add WIBO to his string of ether outlets when the securities firm gets ready to unload. At present he's tied up locally with the operation of KYW, through his morning Herald and Examiner.

Pampered Chicago

Atlass' chief argument in setting up a claim for the WIBO channel points out that while the state of Indiana is underquoted in the way of air outlets the Chicago area is more than equally overcrowded in that respect. He contends that WIBO is not offering any broadcast service that the other Chicago stations aren't fully covering.

WJKS's present limited power and time, Atlass states in his applicaton, prevents him from giving adequate broadcast service to a sparsely radio covered section in northern Indiana.

Atlass goes so far in his application as to question the financial responsibility of WIBO's present owners and from this angle asks the commission to have an audit made of the station's books.

WIBO is valued by its operators at $359,000 and includes in its balance sheet assets on file with the commission $75,000 in Western Television stock received in payment for the latter's use of the WIBO studios in the way of experimental broadcasts.

Formerly one of the owners of WBBM, Chicago, Atlass is currently also taken up with the operation of WLAP, Louisville.

RKO SPRUCES HOUR

Los Angeles, June 22.

Following "Variety" comment on the local RKO theatre's bad Sunday afternoon hour over KMTR, broadcasts of the bills will be on Saturday nights between 8-8.30 from KFAC.

Special remote control may be installed in the green room backstage to obviate acts traveling back and forth.

Memphis Asks Television

Birmingham, Ala., June 22.

Memphis, that far famed worst show town in America, is going to get a broadcasting station equipped with television. WMC, operated by "Commercial Appeal," has applied to the Federal Radio commish, for a television permit. Action is expected within 90 days.

If a favorable answer is received the station will spend $27,000 for improvements. And with television coming on, Memphis may be worser and worser.

NEW CAL. LAW HITS AIR GEES

Hollywood, June 22.

New Corporate Securities Act, going into effect in California Aug. 14, is expected to muzzle effectively the army of seers, soul searchers and others of the fortune telling ilk who have been using the radio to sell their hoke.

The stringent law will also give the axe to fake oil, gold mine, real estate and other investment phonies selling their stuff over the air. Under this act the state corporation commission can license all investment advisors and selling agencies. The psychics, who have been giving advice on investments, will be forced off the air.

Court proceedings will be held to revoke licenses when necessary.

NBC Unit Loses Out As Dealers Fix Sets For Police Broadcast

Los Angeles, June 22.

Pep was injected into a dying industry with the opening of KGPL, Los Angeles police department low meter station for instructions to cruiser cars. Radio business, dormant for the hot spell, picked up when midget distributors found ways of rewinding coils so the boxes could get KGPL at 180 meters. Standard sets never go below 200.

Rewinding means stations up high on the dial, like KECA, are eliminated, bring more headaches for broadcasters.

Those getting the law's 24-hour vocal grind feel like they are listening in on true detective story mags.

Ballroom's Radio Show

Chicago, June 22.

Trianon ballroom, on the south side, will stage a radio show comprised of talent from local stations June 25. Booking, for one night only, is being handled through the Independent Booking Circuit.

Agency is working on a guarantee and percentage. Acts will be plugged a week in advance over the air from respective stations.

Publishers of Dailies Singed By Radio Now Talking of Doing Antique Barn Door Locking Act

Newspaper publishers of America have resolved to crimp any future encroachment on the advertising field. This is a result of radio's severe cut-in and predicts a struggle for any new advertising medium that might appear.

It is the prevailing belief in newspaperdom that radio's tremendous strides as a principal disseminator of commercial advertising were due as much to publishers' early laxity and carelessness as to radio's own proficiencies.

That radio might have been entirely sloughed as a factor in national advertising is considered unlikely, but that it could have been stunted at the start and restained thereafter is considered likely.

Instead of discouraging radio as an advertising medium to their own advantage, many publishers are convinced, the newspapers encouraged radio in every way. In the end there occurred a kick-back and a new form of competition instead of gratitude and a new form of amusement news.

Early Plugging

Radio first appeared as a new phenom of science. It sailed into popularity on both its own attractiveness as a novelty and the newspapers' treatment of it as a new man-made miracle.

Newspaper's did not forsee radio as a strong advertising medium of the near future, accepting it only as an entertainment device. Publishers now regard that as a trap into which they stumbled.

As radio advanced it became less of a novelty and a luxury than a standard product and, in the average home, a necessity. Through national networks it struck more ground coverage than newspapers had ever known. Its direct spot in the home made it an advertising element of previously unheard of power.

How radio as an advertising purveyor might have been nipped at the outset isn't explained nor has it been outlined, but the belief remains among publishers that some means should have been taken for at least a try.

The new newspaper style of playing down radio news when it bears any semblance of commercial relation and the trimming of daily radio program lists, are considered belated efforts to fight back by publishers. All of this, and more, they think, should have been attempted earlier.

Newspapers cannot dispense with radio information at this stage, with ether news and programs a widely read part of all papers.

What burns most publishers is that they are forced, or believe they are, into prominently displaying the ether advertising opposition in their news columns, while radio at no cost to itself is giving newspapers the finest tossing around they've ever received.

The chief profit for newspapers from the radio industry has been and is through radio manufacturers and dealers' advertising. But this, figure the publishers' is a meagre gain compared to radio's inroads into the dailies' advertising source and income.

4 New CBS Stations For 15 Hrs. Daily Each

CBS has added four southeastern stations to its network, bringing the number of stations on that chain up to 83.

New outlets are WQAM, Miami; WDBO, Orlando and WDAE, Tampa all in Florida, and WTOC, Savannah, Ga. They start taking network programs for 15 hours daily.

SLEUTH TALES EXCITE KIDS TOO MUCH

Chicago, June 22.

Squawk reaction from mothers and women's clubs have made air advertisers leery over the further use of the detective theme in programs framed for kid appeal. Recent dropping by Blue Valley Butter of its "Junior Detectives" show over an NBC network has been attributed to mail bag pressure from these sources. Several other commercial ether impresarios with programs along similar lines are reported on the verge of following suit.

Gumshoe operas are oke with the kids themselves. No complaint from that quarter. In fact, "Junior Detectives" during its run was rated as a heavy mail puller from the small listeners themselves. And the program's backers figured that it more than served its purpose in impressing upon the kids the idea of asking for Blue Ribbon Butter when next sent to the store for this table necessity.

General run of critical comment from their elders has been to the effect that the radio detective shows has a tendency to put wrong ideas into the heads of the young ones. They not only graphically depict crime, write the complaining women, but arouse a brand of excitement that can do no good to the adolescent, undeveloped mind.

Weems' Commercial

Chicago, June 22.

Ted Weems goes NBC network for Johnson Floorwax, starting Aug. 2. Contract calls for 13 weeks, with an option of renewal for a similar period. Number of stations on the weekly broadcast not yet determined, although figured to have a minimum of 26.

Weems is due back at one of the Karzas ballrooms the latter part of July.

Short Every-Day Programs in Favor Over Once-Wkly. Full Hour

Chicago, June 22.

Network executives predict the elimination of the full hour broadcasts by the coming fall and a heavy reduction in the number of half hour shows. Currently pronounced tendency among air advertisers favors the 15-minute stretch and increased number of shows during the week.

Favorable reaction to date of the Camel Quarter Hour program converted a few weeks ago from a weekly sixty-minute act to a daily 15-minute diet is being used by the networks as a trend indicator and argument. Advertising agencies seem inclined to accept this viewpoint in figuring out the coming season's ether merchandizing budgets with their accounts.

With the networks anticipating for the fall a heavy increase of individual accounts over the season now coming to a close, wide adoption of the short program idea among advertisers would mean that much additional revenue for the chains. Half hour program rates are based on about 60% of the full hour, while the ratio charge for the quarter hour figures 85% of the 60-minute period. From the income angle another factor favoring the chains here would be the increased sales of talent, particularly studio bands.

Make Public Guess

Another trend becoming apparent in network commercial broadcasting concerns the switching of six-times-a-week program to a different hour each night of the week. Unless an attraction is of exceptionally strong pulling power, the innovators of this idea point out, the only way to make sure of catching every dial fan at least one night of the week would be through spotting the program at a different point on the broadcast schedule during the week. Similar stunt was put on by Stewart Warner over WBBM last winter and the experiment turned out successful from every angle.

M. C. Lawyers

(Continued from page 2)

he'd talk for himself and the examination went on.

Once again when Mr. Wiggin's name was mentioned a juror got up and said:

"Whoa."

"What's the matter?"

"Well, I work for the printing company that does the printing for Chase Bank."

"Yeah?"

"Yeah."

"Excused."

By other juror, after sitting in somnambulistic wonder for an hour, suddenly discovered he knew one of William Fox's son-in-laws, but couldn't remember which one.

"Excused."

It took two panels to pick the jury and then the case was settled out of court.

Disc Reviews

By BOB LANDRY

Phonograph records, like cowboy pictures, are still made, yet the feeling is inescapable that they belong to a departed epoch. And, carrying the parallel a step further, there is an inclination in the case of discs, as with the western operas, to blame the demise on excess of mediocrity and scarcity of merit quite as much as the outside factors commonly blamed. In their best days both forms of entertainment minted money.

And, meanwhile, that threatened publicity campaign one of the majors was talking about six months ago to arouse sales and retrieve the vanished popularity of the wax pancakes has been checked in the parcel room and forgotten. In former times it was the habit in all the towns for music stores to let the pubic know in newspaper advertisements about the new releases. Now the only way the public can find out what's new or not in phonograph records is to penetrate the forest of radio sets in music shop windows and aisles and personally demand the low-down from some meagerly-informed clerk.

Memphis Ramblers

(Victor 22704). Snooks is the gentleman's name. To fame unknown and likely to continue unacquainted. Band starts off with "You Don't Need Glasses" and "Building a Home for You," developing the melody in the opening strains of each number. And having gotten the melody set they promptly dismiss it and step up to their necks in bush league wah-wah.

Afred Brito

(Victor 22685). Don Azpiazu came over from Cuba and introduced "The Peanut Vendor" at the Palace, New York. It was a slow-starter but a heavy builder and today peanuts are yelled at the public from umpteen stages, dance halls, radio programs and discs. With peanuts came the rumba which only professionals can dance.

All of which is introductory to Alfred Brito. Since mechanicals give but slight intimation in billing as to who their recorders are, strange names remain unidentified, geographically. Mr. Brito might be an m.c. in Rio de Janeiro or the pampered pet of some ritzy Manhattan rendezvous. Or just a studio band playing a couple of rumbas bringing supplies to meet the demand.

At the danger of having someone rise indignantly and inquire, "What about so-and-so?" the declaration is still ventured that the only rumba worth listening to was the said "Peanut Vendor." At least most of the imitations have had a jumble of noisy gourd-rattling, miscellaneous scratchings, persistent castanetting and nothing else.

Brito opens "Maria, My Own," with melancholy solo violin, follows with piano, then blares into the rumba. "Siboney," which has been recorded numerously of late, is even less captivating.

London Mayfair

(Victor 22688). Joining company with Columbia, prolific importers, Victor offers from the English capital a native rendition of a native son, "The Same As We Used To Do." This Campbell-Connelly ditty is a pleasant composition but, probably due to the international dilution of American printing off an English master, the result is undistinguished. Or, possibly, let the thought be permitted to germinate, it was just a punk orchestra to start with.

Henry Busse is the companion with "Mary Jane."

Connie's Inn

(Victor 22968). Anonymous as an increasing number of recording orchestras is this group as it romps blithely through "Roll On, Mississippi." Less melodic and less attractive is the mate, "Moan, You Moaners." Orchestra avoids the suggestion of its associations by sidestepping the blantancy expected and compromising with a fairly light species of dansapation.

Irving Mills

(Victor 22669). "So Sweet" and "Doing the Rumba" constitute an acceptable and representative sample of that type of dance music for which Mills has a demonstrably successful talent.

Morton Downey

(Victor 22674). After making a couple of Irish romances for Pathe there was a period of desuetude in Morton Downey's career. But just when everyone was about to ask, "Whatever became of Morton Downey?" he popped up as a radio favorite and, overnight, became an air favorite. At least in the metropolitan New York broadcasting area. So this new-found following may aid his records.

"The Little Church in the Valley" and "Say a Little Prayer for Me" are regulation Downeys, slowly paced, sentimentally themed, and rendered in that boyish choir tenor that defies any hint, sight unseen, of the age, type, or personality of the actor himself.

Andy Sanella

(Victor 22675). "Let's Get Friendly" is a pip dance record sufficiently reinforced by "I'm Mad About You" as the reversible mate. A nice rhythmic tempo all the way.

Times Sq. Bus Route

(Continued from page 41)

link to the already tremendous vortex of transportation that cuts in and runs around the Times Square area to make the theatre district the world's greatest transportation centre. Direct travel routes are made here for any part of anywhere by every means except plane. But even for that the long distance bus lines that do run and headquarter in the district plus the trains and tube stations forge a link that way, by connecting with the air ports.

It gives an idea of the millions of passengers that must be dropped in Times Square by subway, train, boats or buses daily, not to mention the surface trolleys.

Nearby

All these transportation mediums are within 8 or 9 blocks from the heart of Times Square, taking in the Grand Central at 42nd and Lexington and the Pennsylvania station at 34th and 8th. The river docks with boats to every part of the world are west. Somewhat further east are the East River docks. In addition a new subway line traversing 8th avenue and Central Park West will open up another chasm of transportation to spout added customers. It will run from the city's far north to Jamaica.

How much the new bus line may aid the already congested travel area of the Times Square is another thing but from certain sources it has been indicated as a boon to visiting tourists, besides the natives who in warm weather are advantaged of an open air ride into the theatre district.

Another angle that looks interesting in the plan is that 7th avenue instead of Broadway has been selected as the route to be traversed. Maybe that indicates something in the way change for the district. The route will begin at Canal street and will be all on the West side.

WITHOUT NOTICE, VAN MOVES SILVER CO. AWAY

Silver Songs, Inc., suddenly disappeared from their offices which they had occupied in the Hilton building since last winter. It is reported up and down tin pan alley that the firm has discontinued publishing music. All efforts to reach Abner Silver of the young firm on the matter unavailing.

Silver, one of the more prominent song writers, went into business last winter with the backing of Gene Geiger, former business manager for Vincent Lopez. Geiger held the lease on the offices. A Mr. Joyce, Hilton building manager, stated that he knew nothing about the sudden departure of Silver Songs until Monday (22), when he was informed that a moving van backed up Saturday afternoon and moved everything out.

With the reported closing of the Geiger-backed Silver music house, also comes word of the opening of Ted Lewis and band at Geiger's Pelham Heath Inn. Harold Gumm, Lewis' attorney and business manager, stated that a solid guarantee was insisted on from the Geiger-owned cafe before he would permit Lewis to open. The guarantee was posted in reliable hands before Lewis opened Sunday night (21). Lewis stays at Pelham Heath Inn for twelve days.

White Schedules Operation

Elmore White, professional manager of DeSylva, Brown & Henderson, will enter the Mayflower hospital on Long Island Sunday (28) for a serious major operation.

White has been putting the grand opening off for a long time.

Radio Reports

(Continued from page 58)

train stops in St. Louis, where a German band is heard.

Gist of Mr. Keller's talk was a protest on wage reductions in his organization particularly and others generally. Well routined and maintained interest throughout. *Span.*

MAPLE CITY FOUR
Sustaining
WLS, Chicago

Not to miss out on any angle of radio programing, this Prairie Farmer outlet treats its following every Wednesday morning to an old fashioned hymn sing. The Maple City Four hold down the choir loft.

Quartet's style of harmonizing aptly lends itself to the services, while a fifth resonant set of male pipes is contributed by William Vickland on the announcing end, here billed as the "reader."

By going after the listener element with a fancy for this type of program, WLS moves in as a sort of opposition to such local religious ether mouthpieces as WORD, WPCC and WMBI.

BEATRICE FAIRFAX
COMMERCIAL
WOR, New York

It's Beatrice Fairfax giving radio advice to the usual lovelorn. And all for a hair net company. Idea and title comes from an old newspaper feature.

Nothing new for radio fans, and no effort to inject humor. An orchestra, just so-so, is mixed in with the solace. If the singer is Jack Arthur he didn't do himself justice.

Period also gives a chain store plug where the hair nets are on sale. *Mark.*

"Poor Mixer" Stigma

Chicago, June 22.

Avowed dissatisfaction on the part of the Dells, Chicago's best known road house, against George Olsen, now current, on the grounds that Olsen is a poor mixer and lackadaisical in his attitude toward his duties as conductor has created a test case of what's what between a name bandsman and his employer.

That Olsen can never again play at the Dells is accepted. Management has not been bashful about letting its displeasure be known. There is no one or particular charge against the leader. Simply a general complaint that he devoted himself to a handful of friends and music publishers and neglected the regular patronage of the Dells.

Paying heavy sugar for orchestral talent the dine and dance place feels that it is one of a comparatively few spots in the entire country that is giving bands a salary break. In return they expect that the leader shall be a personality, a showman, a glad-hander, and a how-have-you-beener.

The Old Way

In music circles it is recalled that formerly bandsmen of reputation were often exceedingly remiss in their duty, particularly on off nights. It was nothing for the head man to arrive two hours late, stay a few minutes, then scram for the rest of the evening, leaving the first fiddle in charge throughout.

This is now changed. In return for the weekly sack of simoleons, the leader in the present set-up is supposed to be on the job to build trade, good will, and repeat visits.

In this same connection it was noted as significant during the winter that Paul Whiteman, while at the Granada Cafe, worked harder and longer hours than at any time in his career since achieving fame. Whiteman appreciated that it was expected he would be more than a musician.

Habit of a lot of leaders in cafes of remaining at one table with a small clique of personal cronies night after night while some nonentity waves the stick as a substitute creates keen resentment with the cafe managers.

One Man Held on Stern's Charge of $4,500 Larceny

Harold Stern, orchestra leader, a study in brown, came to West Side court ready to testify how he was "taken" for $4,500 by several men.

Irving Halperin, 30, salesman, 59 East 7th street, and Oscar Saunders, 30, of 132 West 47th street, were arrested in connection with the larceny of Harold's money. Saunders was freed when Assistant District Attorney Harold Frankel announced to Magistrate William A. Farrell that the police were unable to connect Saunders with the larceny.

Halperin, through his attorney, Edward V. Broderick, waived examination and was held for Grand Jury in heavy bail.

Both men were arrested by Detectives Tom Walsh and John Coleman on the West 47th street station. Stern came to the station house in February and revealed how three men had sold him a roadhouse near Troy. He gave up his coin and when he reached Troy his friends had vanished and so had his money.

He told Walsh he wanted his money back. The next day a tabloid paper told how Harold was kidnapped and had to pay a ransom. Stern denied this to Inspector Sullivan.

One story had it on the main stem that Harold had lost his money playing the "dominoes." Stern denied it.

Singer Wins

(Continued from page 41)

isher. Carnera was much the best but as one guy put it who refused to attend: "I saw Redmond in the news reel and that was enough."

Ever since arrival Carnera has been a puzzle. He doubtless fought a lot of set-ups around the country and has yet to meet class. His showing is better than his ring rep. He seems to be fast and he hits hard, whether with fists, elbows or what-not. In any event if matched with a first rater he is likely to draw big money.

While the rain descended Ernie Schaaf, of Boston, knocked out Jack Gagnon, of the same place. Took but 40 seconds and the show was over at 9.45. The bout seemed to be a gag and it was said both men are in the same stable, Jack Sharkey being in. It seems, too, that Schaaf knocked Gagnon out twice before.

Roxyettes' Garden

(Continued from page 41)

talk over the old days when only male employees enjoyed the theatre's club rooms, handball courts and gymnasiums—luxuries reduced to insignificance by the new roof-garden. Sipping cooling drinks, they chuckle over the fact that the once superior male has been instructed to keep to his club and leave the roof to the girls. Musicians and male choristers may visit the garden individually, not in groups, and should they become too numerous, an attendant reminds them that penthouse luxury was intended for the ladies.

Ding on Top

Between shows, the girls indulge in bridge and backgammon, tune in on the radio, sunbathe on the upper terrace, read, or snooze peacefully in spacious deck chairs. They send down to adjacent restaurants, or the Roxy cafeteria, for lunch and dinner, or prepare their own snacks in a pantry equipped with an electric grill and frigidaire—which clears up a moot question for all those wags who have been wondering if the versatile Roxyettes could cook.

When not working out favorite recipes, or trying contract bridge, the girls talk shop. Analytical, they have definite opinions on the change of entertainment policy that has brought them down to the orchestra platform for execution of their routines.

The older girls don't like it. Impersonal precisionists, they consider their type of work more effective at long range, emphasizing the entire dance pattern rather than the individual movements of the dancers. The veterans fancy the idea of registering as a precise group, whereas new recruits prefer closer proximity to the audience. They feel more important and less parts of a mechanical machine. Backed by the knowledge of a refreshing terrace awaiting them after their performance, they consider themselves glamorously glorified.

LEADING ORCHESTRAS DIRECTORY

DUKE ELLINGTON
and His Famous Orchestra
En Route to Chicago
Management of
MILLS DANCE ORCHESTRAS
Mills Building, 46th St. and Broadway
New York, N. Y.

AL ERICKSON
And His RKOLIANS
NOW PLAYING
RKO Theatre, Los Angeles

EVERETT HOAGLAND
And His Orchestra
GEORGE OLSEN CLUB
CULVER CITY, CALIF.
Management, M. C. A.

PAUL WHITEMAN
INDEFINITELY
Edgewater Beach Club
Chicago
Personal Rep.: JAS. F. GILLESPIE

ABE LYMAN
and HIS ORCHESTRA
Musical Entertainment Plus
Granada Cafe
Chicago Broadcasting
WBBM:—10:15 A. M.
Brunswick Records

TED LEWIS
Pelham Heath Inn
Exclusive Columbia Recording Artist
WM. MORRIS AGENCY
Personal Representative
H. HAROLD GUMM
1540 Broadway, New York

GEORGE OLSEN
AND HIS MUSIC
THE DELLS
Chicago

Mrs. Walsh Tires

Waterbury, Conn., June 22.

Mrs. Victoria Walsh, New York night club dancer, has started divorce proceedings here against Francis Walsh.

Cruelty charged.

THERE'S MUSIC IN THE AIR
And it's great music, too, when it comes from
DON BIGELOW'S ORCHESTRA
playing at Yoeng's Restaurant, New York, and broadcasting over the Columbia network. For they feature—
"I'm Thru with Love"
"When the Moon Comes Over the Mountain"
"One Night Alone with You"
"By the River Sainte Marie"
ROBBINS MUSIC CORPORATION
799 SEVENTH AVE. NEW YORK

WANTED
MARIMBA XYLOPHONE. In first-class condition, ready for inspection. State cash price. Write Kunsky-Trendle Broadcasting Corp., Madison Theatre Bldg., Detroit, Mich.

DAN RUSSO'S ORIOLES
Now Canton Tea Gardens
CHICAGO
Broadcasting Nightly KYW

HERBIE KAY AND HIS ORCHESTRA
TUNE IN ON THE Yeastfoamers Program
1:30 TO 2 P. M. C.S.T.
N.B.C. BLUE NETWORK
Featured in Chicago at Trianon-Aragon Ballrooms
Management
MUSIC CORPORATION OF AMERICA

CIRCUSES MAKING MORE USE OF RADIO AS DRAW

Circuses are making use of the radio for exploitation purposes to an ever-increasing extent. While Ringling Brothers, Sells-Floto and other big top outfits have broadcast all, or parts, of their program for several years past during stands in New York, Chicago, and other large cities, this season has seen tented outfits making tie-ups with stations in smaller communities.

Sells Floto is presenting Claire Kinney, educational director, in 10 or 15-minute talks over local stations. Robbins Brothers, one of the smaller independent shows, is getting air plugs through the medium of Otto Gray's Oklahoma Cowboys, well-known radio act.

Gray's musicians made three or four appearances before the mike of WGY in Schenectady during the circus's recent engagement in that city. On their Sunday evening broadcast they ballyhooed the show, making it a special point to announce the cities (in the New England territory covered by WGY) to be played that week.

When the Cowboys broadcast twice the following day, during half-hour evening program the list of stands for the next seven days were again announced, together with an invitation to radio listeners to attend the circus performance and to stop to shake hands with Gray.

Cowboys broadcast over WGY twice daily, for sometime last fall.

Free parade feature of Robbins Brothers show also emphasized in radio spiel.

OHIO REFUNDS

Returns License Plate Fees to Downie Circus

East Liverpool, O., June 22.

Refund of $322 demanded for Ohio license plates when the show exhibited here in May, will be returned to the Downie Bros. motorized circus, according to J. S. Hilbert, deputy auto license commissioner for Columbiana county.

An armistice has been declared in the automobile tag war between Ohio and Georgia, Columbiana county officials have been advised by the State Motor Commissioner. Georgia has agreed to refund all license fees collected from owners of motor cars carrying Ohio tags and the Buckeye state will refund $322 collected from the Downie circus, when here in May.

The Downie show out of Macon, Ga., was compelled to take out Ohio license plates for some 80 trucks and trailers, its last Ohio stand before proceeding into West Virginia. Circus executives protested but then county officials threatened to halt the caravan.

Merchants and Carnies

Dallas, June 22.

Carnies and connessionaires getting in on the trade boost gag throughout Texas.

Tie-ups with suburban sections in the larger towns and c. of c.'s in the sticks attract more heat dodgers than regular stands, with most of the merchants glad to co-operate by buying lump amounts of ducats to scatter among customers for purchases. Especially good in the suburbs where the calliopes attract motorists.

Ordinary Texas merchants were the carnies' enemies, figuring the midways gathered all the loose change. Many towns still have anti-carny ordinances.

Censoring Carnivals

Stamford, Conn., June 22.

This city and Greenwich, two of the best carnival spots in southwestern Connecticut, will no longer be easy towns for outdoor shows.

In the future before a license will be issued to exhibit in either community the show must pass a rigid inspection.

This policy was put into effect when the Midway Shows, a carnival, sought a license. The show was investigated at Port Chester, N. Y., where it wasn't found as clean as it might be. The result was refusal of a license at Greenwich and Stamford.

Sells-Floto Circus

(WITH TOM MIX)

Paterson, N. J., June 20.

This big top, rated next to the Ringling-Barnum show, is billed under Tom Mix. It is that way on the program and Mix pervades the outfit despite his real contribution is the wild west and following the main tent performance.

There are proven reasons and not the least is that Mix is the most romantic cowboy figure before the public. He was with Will Rogers in the 101 Ranch at one time. Rogers developed into a crack humorist, while Mix became the very biggest shot in picture westerns. Two hands who sure made good.

Of course, there is "Tony" on the 24 sheets with the same size billing as Tom. But the horse is in the side show, the circus way of doing it. The kids want to see Mix and would squawk if not being allowed to peek at "Tony," which makes the equine a special attraction. The pull for the concert and Mix makes it the best of wild west draws.

Mix is in the condition of an athlete. A picture in the program shows him posed with Jack Dempsey after they had boxed together. Doubtful if Jack is in better shape than Tom. There are no announcements of anyone's specialties in the Mix portion of the show. He wants performances to speak for themselves. The show carries an amplification system which makes it easy for the announcer. The thing went haywire Saturday afternoon at Paterson, N. J. Perhaps the heat got it.

In the tent the thermometer registered an easy 100. The sweltering children paid no attention to the heat, but the elders suffered. It was rather an endurance test to sit through the show. Business fair at the matinee but regarded okay around the lot. Attendance has been profitable it was claimed, with the money end of it running next to the Barnum show.

The circus section has nothing sensational, although there are solo performances. The show remains almost exactly the same as last season. An exception is the Great Peters, "the man with the iron neck." He does some upside-down aerial climbing dangling by the feet and some fair trapeze stuff. Main stunt is dropping with a "hangman's noose" around his neck. All right for the yokes but nothing to get excited over. The rope is rubber and jangles him halfway back to the jumping-off place, Peters grabbing the noose with one hand. No use to get kilt. The act showed at the Garden during the Ringling date this season and the opinion was it was okay to send it to the S-F show.

Herberta Beeson still working as a dame (no un-wigging). Wire acts not exceptional and the display is helped out by two perch turns. One of the wire turns is Manuel Macias, duskiest skinned of all such performers. One girl wire artist completes the display. It is Anita. The perches are five in number, with the three Ornatos standing out, claimed to be the only act that has two men aloft on a perch balanced on the shoulder. Also are the Whites, Thommens, Freehands and Arleys.

Mabel Ward is the solo aerialist, with a routine akin to the late Lillian Leitzel's. Miss Ward is petite but lacks the showmanship. Her ring work is under par, but she is comparable in the planges. She threw her body about 100 times.

Acrobatic displays have the performers doubling as usual. Particularly applies to the Danwills and Monges. Latter in their specialties quite up to standard. The Danwills have an exceptional youth, who back somersaults to a shoulder-stand two high. That stunt made the act look good enough for any show. Kogan, a Jap, who uses his head going upstairs attracted attention. Al Goldsberry does his backward footslide down a rope.

Equestrian turns are three in number with the Hobsons, featuring Homer, Jr., in the center of the ring. Looked good. Schwartz Sisters with Rudy Dudynoff and the Albert Hodgini family at the ends. Butterflies have three groups of three and two singles, making it a better flash than usual.

Liberty horses up to standard as worked by John Agee, Rudynoff and Gordon Orton. Ladder display extends all over the tent with several high head balancing turns making it more varied. Elephants worked by three girls as in the Hagenback-Wallace show (Misses Burslem, Ledgett and Tucker). Five sea lion trios with the animals seeming to be young and just developing. Two comedy boxing clown teams. One different because an opponent boxes with his feet from a handstand. Comedy auto with the clowns blackened up in Amos 'n' Andy fashion, a solo bit and much liked by the youngsters. Flying Concellos and Flying Thrillers, both trios are the casting finale aerial turns. No cannon act and no statues. That brought Mix's end of the show on by 4:15. Menage okay.

The Sells-Floto show is a 35-car outfit, about four cars being dropped but the same equipment used. Matter of loading. Main tent looks something like a sieve. A new tent is at Sarasota but may not be used until next season. It will probably be dolled up with some color. Canvas now used looks shoddy. The spread is next to the Ringling show, being of six-pole length, with three rings and two stages.

The show jumped to Binghamton, N. Y., Sunday and headed west. It will go to the Coast, only other important circus to play that territory being the Barnes Circus, which opened there. *Ibee.*

101 RANCH WILD WEST WILL STICK IT OUT

Newark, O., June 22.

Millers' 101 Ranch Wild West circus will remain out all season even if it is necessary to cut it to 10 cars, Charles T. Boulware, its gen mgr, said here. Show is reported having had a tough time of it so far this season.

On tour more than a month the Ranch show is playing much of its usual territory, moving on 25 cars, five having been cut off this season.

A section 120 long of grand stand chairs is out of the arena at the smaller towns, but goes up when the show plays the cities and makes a better showing. When not needed the lumber and chairs are returned to the runs with the cookhouse in the evening, so towners won't get wise that whole show isn't being put up.

Cutting out this grand stand section reduces expenses and eliminates pay of 50 workers. In the cities laborers and kids are recruited for the day to put the section back in.

Personnel of the show is probably 100 less than last summer with program similar to those presented by the Ranch show for many years.

Business has been spotty. After Ohio and West Virginia, the 101 will move east.

Two Women Claiming Circus Man's Estate

Utica, June 22.

Two women each claiming to be the widow of Edward Leander Crook, former circus man with Ringlings,' are contesting his estate in Oneida County surrogate court here.

On behalf of Ethel Ryan Crook, 32, of New York, application was today made to the surrogate to move trial of the case from Oneida to New York County. This claimant has retained Miss Helen P. McCormick, former assistant district attorney of Kings County, as counsel. Claims estate is valued at only few thousand dollars and wants to save traveling expenses. She has two children by Crook, according to the official papers.

Mary Ruth Crook, 39, of 327½ Columbia street, Utica, is the other woman claiming to be Crook's widow. Neither of the two women knew about the other until efforts were started to settle the estate.

John Cronin Found Dead

Columbus, June 22.

John Lawrence Cronin, 63, owner of the Cronin Shows, playing this city for week, was found dead in his bed at his hotel here last week. Death was due to heart attack.

Cronin had returned from the show grounds only a few minutes before he died. The heat was believed to have been a contributing factor to his death. He had been a resident of Columbus for the past six years.

FREE GATE SPREADING

Manchester, Ia., June 22.

For the first time in the history of chautauqua presentations here, there will be an open gate for the event starting July 15.

Made possible by business and professional men, who intend footing all bills during the time that the show is being staged.

Dallas, June 22.

Hoping to offset last year's bad gates, some of the small town fairs in Texas are announcing free admission for this fall.

Emphasis on amusements and midways helped some last season but not enough. So they figure maybe they'll come free, meaning that the concessionaires will have to even the diff through higher rentals.

Obituary

DAISY RUDD

Daisy Rudd, formerly of the "Follies," died of cancer at her home in New York, June 16. She appeared in the 1920 edition of the Ziegfeld revue and the following season went on the road in "The Gold Diggers." Miss Rudd retired for a time, but was in several productions later. She visited the coast last winter, being operated on at Glendale, Cal. Her surviving sister, Mrs. Francis M. Valk brought her back to New York about three weeks ago.

CHARLES J. VION

Charles J. Vion, 54, died at his summer home at Munroe, N. Y., June 19 of acute indigestion. Related by marriage, he was associated with George M. Cohan's enterprises for 25 years.

Deceased is survived by his wife, Rosella Costigan Vion, and their son, Charles J. Vion, Jr. Interment at St. Raymond's cemetery, Bronx, yesterday (22).

Harry Clark, 45, of New York Stagehands Union No. 1, ill of tuberculosis for eight years, died June 14 in Saranac Lake, N. Y., where he had been cared for by the N.V.A. Interment in New York.

Ethel Roe Eicheim, musician and composer, died in Santa Barbara, Cal., June 14, following an operation. She was the wife of Harry Eicheim, composer, who survives with a daughter now in Peking, China.

Julia Kubas, 35, wife of Joseph Kubas, picture operator, died at Saranac Lake, N. Y., June 17, of tuberculosis. Besides the husband, her mother and sister survive. Interment in New York.

The wife of Thomas Young, head of the Real Estate Department for Paramount Publix, died June 17 in Pelham, N. Y.

Dr. Louis G. Knox, 79, for many years physician with the old Adam Forepaugh Circus, died in Danbury, Conn., June 11.

Jack Graff, 36, former actor, dead of acute alcoholism in Hackensack, N. J.

The two-week old son of George Fitzmaurice, film director, died June 19. Mother is the former Diana Kane, actress.

Wife of Billy Van, formerly of Kilkenny Four, died at the County hospital, Los Angeles, June 19.

Capt. Wm. Espe Killed

Aurora, Ill., June 22.

Capt. William Espe, 36-year-old promoter of a motorcycle race meet and automobile stunt program at Exposition park, a week ago, succumbed June 18 in this city following an operation for gangrene, following accident at the meet.

Espe was riding on running board of a catapulting auto, testing the carburetor, when a tire exploded and the machine overturned. Bars designed to protect the driver crushed Espe.

Clarence Ebson, 26-year-old Clinton, Iowa, driver, was seriously injured later when his machine crashed into a fence. Espe, whose home was in Crookton, Miss., is survived by his widow and his parents.

FALLS IN CRAZY HOUSE, SUES

Pittsburgh, June 22.

A fall in the Crazy House at Kennywood Park has resulted in a suit for $25,000 damages against the Kennywood Park Corp. by William F. Sullivan, local fan.

The action charges plaintiff suffered dislocation of his shoulder, nervous shock and other injuries in a fall last July.

CARNIVALS

(For current week—June 22-29—when not otherwise indicated.)

Aladdin—Humboldt, Ia.; Algona, 29-4.
Bee—Augusta, Ky., 29-4.
Bernardi Expo—Mankato, Minn.
Bistany—Whitehall, N. Y.
Blue Ribbon—Sacred Heart, Minn.
Brodbeck Bros.—Garden City, Kan.
Brown & Ingalls—Adams, N. Y.
Bruce—Bridgeton, Pa.; Minersville, 29-4.
Capital—Ada, Minn., 25-27.
Cetlin & Wilson—Clarksburg, W. Va.; Richwood, 29-4.
Coe Bros.—McRoberts, Ky.; Jenkins, 29-4.
Coleman Bros.—Hartford, Conn.
Crafts—Brentwood, Cal.
Cronin—Columbus, O.
Drew—Augusta, Me.
Fleming—Providence, Ky.; Sturgis, 29-4.
Foley & Burk—Rafael, Cal.; Napa, 29-4.
Folk—Grandville, Mich.
Gibbs—Maryville, Kan.
Gibson—Bicknell, Ind.; Martinsville, 29-4.
Gruberg—Darby, Pa.; Clifton Heights, 29-4.
Heth—Dayton, O.; Springfield, 29-4.
Howard Bros.—Maysville, Ky.; Spencer, W. Va., 29-4.
Hurst—Bells, Tex.
Isler—Willisca, Ia.
Kaus—Linwood, Pa.
Lang—Bonne Terre, Mo.; Festus, 29-4.
Lippa—Laurium, Mich.
McClellan—Fayette, Mo.; Columbus, 29-4.
Morris & Castle—Rochester, Minn.
Page—Norton, Va., 29-4.
Pearson—Pontiac, Ill., 22-4.
Scott—Gooding, Ind.
Six—West Milton, O.
Sols Liberty—South Haven, Mich.
Weir—Antwerp, O.; Hicksville, 29-4.
West Bros.—Keokuk, Ia.
West Coast—Fallon, Nev.

CIRCUSES

Al G. Barnes

June 23, Logan, Utah; 24, Ogden; 25, Provo; 26-27, Salt Lake City; 28, Price.

Mighty Haag

June 23, Greenwood, Ind.; 24, Edinburg; 25, Hope.

Hagenbeck-Wallace

June 23, Norristown, Pa.; 24, Pottstown; 25, Allentown; 26, Hazeltown; 27, Scranton; 29, Corning, N. Y.

Miller Bros. 101 Ranch

June 23, Cincinnati, O.; 24, Lexington; 25, Ashland; 26, Huntington, W. Va.; 27, Charleston.

Sells-Sterling

June 23, Grantsburg, Wis.; 24, Luck.

Sells-Floto

June 23, Ithaca, N. Y.; 24, Elmira; 25, Olean; 26, Oil City, Pa.; 27, Sharon.

Exhibition Tent Co. Fails; Owes $113,000—Auction

Exhibition Tent Co., which operated for three years at Campgaw, N. J., has failed, with liabilities of $113,000.

Project was formed to supply carnival shows with rides and equipment. It branched off into promotions of its own and became involved.

Equipment, aside from the ground and buildings, is inventoried at $115,000 and will go under the hammer July 2. Property's present estimated value is $45,000, with mortgages for that amount making a sale at this time unlikely.

Henry Meyerhoff and Fred C. Murray owned the outfit. Understood the latter did the worrying over funds and through him the help was always paid off.

Jack Greenberg Dead

Denver, June 22.

August Gruenberg, 46, better known in the circus world as Jack Greenberg, died yesterday (21) of a heart attack. He was managing his own carnival, playing here, when he died.

Gruenberg was with Sells-Floto and Yankee Robinson before organizing his own carnival. He was a member of the Pacific Coast Showman's Ass'n and the Elks.

He is survived by his wife, two sisters and a brother. Burial will be in Detroit Wednesday (24).

Talkers' Risk

(Continued from page 3)

actors should get it because of the risk they take.

On the whole Morgan sees talkers as the greatest menace the stage has. Because of the way pictures take the newcomers to the theatre and frequently ruin them. Newcomers who show promise of talent on the stage can't develop in pictures, he claims. They don't learn anything and have no chance of learning.

Which side of one's face best be turned to the camera has little bearing on stage technique, according to Morgan. Pictures leave any actor just where he started and don't take him anywhere.

Made over night has no real value. The years of struggling and working on the stage is often the best thing for an actor although he may not think so, because when he gets a break or meets success, it is because he has learned something and is ready for success, is the Morgan creed.

Dave Gardiner joined the Village Grove Night Club floor show last week.

CHICAGO

Variety's Chicago Office

WOODS THEATRE BUILDING—CENTRAL 0644-4401

Englewood

It appears that south side villagers are thinking twice before spending a buck. Tuesday nights at the Englewood have been drawing capacity right along until last week when a handfull of banks got the pip.

The professional previews still go on. Last week's almost turned into amateur night. Only nine acts originally listed and it looked like only eight when the Three Dixie Flyers failed to show in the opener, but made a last minute entrance after all the others were on.

Rooney and Olson, two men, started. One does Italian dialect to the other's straight. The LeClaires, man and woman, turned out a fair novelty balancing turn. Frank and Harry, two boys with guitars, were first to throw a monkey wrench into the show. Amateurish.

Plantation Mammies, following, was even worse. Starting with "Swanee River" the four women ran through a complete cycle of Dixie songs accompanied by a broken down fiddle and piano. Lunney and Leo, two collegiate boys on the eccentric hoof variety attempt to do a Ritz Bros. Neat lookers and not bad dancers.

"Garden of Youth" a very mild flash with five girls and a high-kicking juvenile who makes but one specialty appearance. Femme quintet is quite ordinary. Alexander and Peggy, mixed blackface comedy duo, gathered a few laughs. Anything and everything went. Just that kind of audience.

St. John Trio, hand balancing act, looked well and worked in nice style.

"Meet the Wife" (Col.) feature.

LETTERS

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Evans Ralph
Guto Jean
Kenefield Jack
Kneeland Jack
Lorenz Paul
Mack Norvin
Mayhew Frank
McCane Mabel
Murray Elizabeth
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"STEPPING SISTERS"
With Blanche Ring, Helen Raymond Grace Huff

RKO STATE LAKE
"TRANSGRESSION"
with Kay Francis, Ricardo Cortez, Paul Cavanagh

VARIETY BILLS

(Continued from page 40)

CABARET BILLS

NEW YORK CITY

Beaux Arts
Madeline Randall
Hazel Crosby
Julius Klein
Wilma Cox
Grace Mitchell
Salvatori Orch
Central P'rk Casino
Jean Barry
Dave Fitzgibbons
Leo Reisman Orch
Club Calais
Jack White
Lillian Barnes
Jackie Maye
Frances Fay
Bernie M'xwell's Or
Connie's Inn
Ada Ward
Joyce Robinson
Louise Cook
Earl Tucker
Dotty Rhodes
Sonny Boy Dudley
Bessie Dudley
Meers & Meers
Willie Jackson
4 Bon Bon Boys
Cotton Club
Cora La Redd
Mild'd Washington
Sherman Robinson
Leitha Hill
Berry Bros
Alma Smith
Eddie Rector
Cotton Club Trio
Clarence Robinson
Swan & Lee
Marko Brown
Henri Wessels
4 Step Bros
Bobby Sawyer
Bunny Payne
Norman Attwood
Anise Bayer
Cab Calloway Orch
El Patio
Norma Terris
Ramon & Rosita
Emil Coleman Orch
Hollywood
N T G Rev
Katz Orch
Oakland's Terrace
Joe Wallace
Myrna Waverly
Molly O'Dougherty
Helen Davis
Lola Bertram
The Grenadiers
Will Oakland
Lou Spring Orch
Paramount Grill
Jack Osterman
Lois & Jean Sterner
Johnny Condey
Bud & Sis Roberts
Fields & Smith
Doris Merly
Dave Lawrence
Betty Bayne
Racing Hounds
Freedman Orch
Salon Royal
Elizabeth Welsh
Kid Sneeze
Harvey White
Opal Cooper
Baby Face
International Orch
Silver Slipper
Eddie Moran
Ernest Charles
Ruby Shaw
Bud & Elenor Coll
Edith Handman
Gus Hyland
Joe Cowan
Sammy Kahn Orch
Village Barn
Art Hall
Riley & Comfort
Allan Daly
Johnny Russel
Uncle J' Meadows
Chick Kennedy
Winegar Orch

CHICAGO

Club Alabam
Billy Myers
Al Wagner
Dale Dyer
Elmer Schoebel
Marian Boyce
Ruby Abbott
Slater Brockman
Davfe Unell Orch
Club Ambassadeur
Margie Tate
Effie Burton
Evelyn Cameron
Virla Vaughn
Ruth Dutton
Helen Burke
Clarence Moore Or
Club Le Claire
Johnnie Ryan
Dot Meyers
4 Pacemakers
Sherda Cooper
Margie Ryan
Sugar Kennedy
Betty Martin
Susanne
Eddie Makins Orch
College Inn
Vivian Janis
Sammy Mitchell
Bobby Meeker Or
Colosimos
Henrique & Peggy
Mae Baxter
Jarvis & Jadi
Jimmy Meo Orch
Golden Pumpkin
Al Reynolds
Ethel Peyer
Al & Aline
Sally Osmon
Austin Mack Orch
Granada
Abe Lyman Orch
Grand Terrace
Ralph Cooper
Butterb'ns-N-Susie
Vivian Brown
Earl Hines Orch
Lincoln Tavern
Darling 2
Irene George
Lucia Garcia
Biltmore 3
Earl Burnett Orch
Miralago
Romo Vincent
Lischeron & Adams
Al Handler Orch
New Dells
E & M Caranas
Carolyn Nolte
Gypsie Rhaumaje
George Olsen Orch
Vanity Fair
Benny Strong
Dorothy Keith
Leo Wolf Orch

Trahan's Satire

(Continued from page 33)

at the RKO booking office's suggestion.

The bit was pure satire with no reference made to the British or any other monarchs and the whole matter handled so as not to offend, over here or over there. It was all considered to be in good taste by audiences and others, even by those who are familiar with the English attitude and different sense of humor.

Side Stuff

London's annual "Command Performance" isn't as ominous as it sounds. Over here it would be called a gag.

Each summer a benefit performance is given at a London theatre for the variety artists' benevolent association. It has been customary for the King and Queen to patronize the benefit by their anticipated attendance. Through that the yearly show has grown to be known as the Command Performance, with the inference to the unknowing, the performers in it are called by royal command.

This summer's show in London was gotten together by the same George Black, which may have caused Mr. Black to become so unduly important as his cable to Al Trahan indicated. Meanwhile, Mr. Black, his General Theatres circuit and all other English variety managers will play American acts—if they can get the acts cheaply enough.

"Variety" in New York foo''shly cabled to its London office as to what there might be in the Black noise about English resentment to the Palace satire. Answer returned was "'Daily Mail' copped our story and sent query over. Otherwise forget it."

Which translated from the tea hound who did the cabling means the King and Queen are still serene.

London, June 22.

They're upset over here about Al Trahan's appearance at the New York Palace in a travesty on the recent command performance. They figuring it an example of extremely bad taste.

"Evening News" goes so far as to ask "Will American variety performers be invited in the future to appear in the presence of the King and Queen?"

R-K-O UNIT

(Continued from page 38)

man is smarter in chancing the change. At least this gets him back over the Orpheum easily. There are stronger moments than weak ones, with the latter almost always covered by Bergman's thorough showmanship.

Bergman is one of two vaudeville progidals on this bill. Other is Leon Navarra. Both quit trouping to try other lines, Bergman becoming an agent and Navarra hitting the market. Bergman, as an agent, was like an acrobat doubling for Harriett Hoctor.

On the rebound Navarra seems as much at home as Bergman. Here he warmed them up quickly with his pianolog and at the finish was drawn back for an encore. The shirt-sleeve boys had already mooched with the piano, so Navarra told a gag. Much better than one of those speeches.

"Southern Gaieties," blackface flash of seven people, opens the unit. This has outlasted the average flash sufficiently to become a standard act by now. It's an exceptional opener. Looks like a new girl dancer is in, and in the finale she seems to be wearing Tess Gardella's costume. Tucking in the pleats is the only change apparently needed to class the turn with the rest of the show. "Good Bad Girl" (Col) last half feature. *Bige.*

JEFFERSON

Cooling system at the Jeff is giving the house a break. Where heat is heat, and it's unbearable on any part of 14th street when it hits and it was hitting Saturday, the Jefferson did a far better biz than was expected. Downstairs was more than two-thirds full.

Picture, "White Shoulders" (Radio), took 81 minutes and with the customary eight acts and Pathe news, it took some fast figuring to range the entire show for a three that day.

Vaude was of the familiar brand and while no knockout, it ran fairly well and rounded out pleasing entertainment. Some of the turns seen along the street before and in this same house, but those recognized got immediate recognition that was favorable.

Three Sweethearts of Rhythm (New Acts) opened. Femme trio of tap dancers. Nothing new or novel, but passable. Mack and Stanton didn't do so well here with their gags and while they had several which sounded pretty new they didn't get a ripple. Bobbie Brooks and Edna Rush went along quietly with their wise cracks about vaude artists as they viewed them as stage scrub women, but got their best results when they went into close harmony. Brooks and Rush made a transition from the rough attire of the scrubbers to that of formally dressed ladies. Their comedy at this house ran second to their vocal efforts.

Christiansen Bros. have an effective dancing turn in which the men feature whirls and pirouettes in rapid succession. With the boys and rendering graceful support is a duo of femme dancers, Wiroa Storey and Mignon Lee. The girls are artistic and work harmoniously all the way. Did very well here.

House was soft pickins for the low comedy hokesters, Bayes and Speck. Nothing much to the act in general but a routine of low buffoonery and gags that seemed to hit the audience right. A hit and seemingly easy for the pair. They were followed by Adelaide Hall and her two colored pianists. Miss Hall has everything to help her sell her act. She was quite generous with her encores.

Next to closing was Billy Glason, who had played the house before and with the same act. That didn't appear to matter as he had them nibbling early. Glason has added Harry Hershfield's story about the party of Hebes climbing the 59 stories. He carries plenty of self-assurance and used the word "hell" with a crash of the drums, which softened it somewhat.

Closing were the Lester Irving Trio, hand balancers, with the double lift of the man and woman by the bigger of the two men the standout. Neat turn and not overdone. *Mark.*

Uncommon Chatter

(Continued from page 47)

ing. A self-conscious vamp, Miss Duncan indulges in absurd mannerisms to project her connection with the wild upper set. Nor is Leila Hyams, the remaning wife who barely evades the divorce courts, able to avoid the insincerity of "smart" direction. She screens prettily, quietly dressed in the silk frocks and snug velvet jackets she favors in all her films. The intricate cut of a velvet wrap bordered with chinchilla makes it worthy of close inspection and a golfing ensemble suits her so well that audience ladies would like to receive additional pictorial advice concerning what to wear on the links.

Mary Lawlor's Dress

The dress Mary Lawlor chose for her vaudeville engagement at the 86th Street is the sort of frock an ingenue would select to look sweet and young in. From a foundation of white, glistening satin to tiny rosebuds sprinkled on a fluffy net skirt, it is a musical comedy conception of coy girlhood.

The dress, youthful enough, does nothing for Miss Lawlor. The neckline is flattering—there's that much in favor of a soft roll of net, fluted with self material. But its belt occurs a dowdy inch below Miss Lawlor's own waistline, while horizontal bands of skirt fluting stunt her figure, the topmost band occurring low enough to confine the freedom of high kicks. Her appearance smartens in a collegiate ensemble that contrasts a scarlet turtle-neck sweater with billowy trousers of soft white flannel, but returns to the unflattering outline in a frock of white lace skirted, once more, with tulle. With so many refreshing pastelles to choose from, it is a mistake to repeat white in a finale gown.

Henry J. Kelly's assistant, who receives good clothes rating for the colorful Mexican costume in which she makes her entrance, spoils the effect by following it with a tawdry acrobatic suit, than which anything would be more attractive.

Al K. Hall's assistants have the thankless task of trying to look well in uninspired sports ensembles of two-toned silk, the smaller girl redeemed later by a brisk little rig of well fitted red wool crepe, and a sweet evening gown of blue taffeta, sailor collar and hem bordered in matching tulle.

Going Places

(Continued from page 47)

for warmth, with the inner fold pulled out to cloak the ears. Short thick skirts, heavy woolen blouses belted round the hips, and stout boots clothe the well-dressed woman in Newfoundland, but she doesn't mind.

Spending Money

Capitol stage show opens wide its purse strings this week with excellent results. Everybody has brand new costumes, crisp, smartly conceived, effectively worked out. First comes the Chester Hale girls telling in quaint interpretive ballet the story of six old fashioned ballet dancers who dance, are wooed, get married and have twins. No moral.

Costumes of 1860 charming hoop skirt affairs, with the bridesmaids particularly lovely in yellow organdy made with tucks increasing in width as they near the floor. Wide brimmed yellow picture hats, baskets of spring flowers on their arms, blue velvet ribbons outlining their drop shoulder decolletages. Simple, definite in line, successful color combination.

Next, in an entirely different mood, a modern conception of the Loreleix. Grouped on a jagged pyramid made of shiny metal, the girls in glistening draperies and metal wigs beckon with sinuous arms to the figure of a man enthroned on the topmost peak. More girls slink on from either side of the stage, all with a crush on the lone, indifferent man which they express with their hungry, waving arms.

Kate Smith, on before the finale, lets her voice pour out with titanic, fearless ease. If she thought about costuming, she'd know better than to wear a dress with a shallow round neck and no sleeves, details that exaggerate her size. But she doesn't care.

Same in Germany

In Germany too the nicest thing that can happen to a secretary is marriage to her boss. And in Germany, too, the way to manage it is to first repulse his less honorable advances. The world over the good girl triumphs—in pictures. "Die Privatsekretaerin," though the language is German, is just as comprehensible to American women as to frauleins because it expresses universal feminine longings and convictions.

Renate Mueller, the little girl from the provinces, comes to Berlin and in a trice has ensnared the president of the bank. She does it with her light-hearted charm and naturalness. She's buxom, like all good German maidens, but unlike the most of them her legs are splendid. Her clothes are given to over-detail with bows, zipper fastenings, cape sleeves, dull and shiny satin all in one dress, yet that's to be expected in a land that still puts knee length skirts on its ladies. Miss Mueller even goes to sleep with her pearls around her neck, so devoted is the production to trimmings. Cast is merry, the music and the songs work in miraculously to speed up the story naturally, and there's an ending that's not only happy but amusing too.

Von Stroheim's Book

Eric von Stroheim, who has had more ups and downs than almost any man in Hollywood, wants to tell about them in a book. The director-actor-writer plans to write what he thinks about picture making, although those who understand the German believe he is too wise to be spiteful.

Von Stroheim has asked Don Ryan, author of "Roman Holiday" and "Angel's Flight," to help him.

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LITERATI

(Continued from Page 55)

can't stand the competition in their respective fields. "Collier's" linage was two-thirds that of "Liberty" in 1928. For the corresponding period in 1931, the "Collier" linage was four times that of "Liberty."

"Time," an upstart in 1928, carried about half the "Literary Digest" linage in 1928. For the corresponding period in 1931, "Time" outstripped its competitor almost two to one in linage.

Nice gains by the "New Yorker," now second only to the "Satevepost" in linage among the weeklies. Also might be reported that "Life" also declining rapidly, with a steady fall in linage since 1928.

McGraw-Hill and Books

Report, which can't be confirmed, is that when McGraw-Hill moves into its huge new building in the Times Square district, it will also take on general publishing, magazine and books. Said to be the next step proposed when it established Whittlesey House, technical book adjunct.

McGraw-Hill is now the biggest publisher of trade and technical mags and books in the world. Its new building nearing completion on 42nd street is the biggest structure of its kind devoted to housing such an organization. Despite McGraw-Hill's many projects, the new building is said to be ample for much expansion.

According to the report, Whittlesey House will be expanded to take in the general run of books, including fiction. There will also be a number of fiction and other newsstand mags, but whether new, or acquired by purchase, not known.

Difficulty of getting a confirmation of the report typical of an organization of the size of McGraw-Hill. No denial, either.

Authors in National Convention

Christopher Morley, Will Irwin and Louise Sillcox arrive in Toronto, June 23 (today) as representatives of the Authors' League of America along with book publishers, music composers, graphic artists and Canadian writers to attend the national convention of the Canadian Authors' Association at the Royal York Hotel there 23-26 inclusive.

Witsfully would-be writers will be able to feast their envious eyes on such well-known names, at least to Canadian literary circles, as Ralph Connor, Nellie McClung, Bernard K. Sandwell, Morley Callaghan, Wallace Havelock Robb, V. B. Rhodenizer, Charles G. D. Roberts, Arthur Deacon and the Canadian-born Lionel Stevenson of Arizona.

Four-day conference will be taken up with the usual inspirational addresses on literary merit, newspaper influence, editor and publisher contacts and copyright law manipulations. Prime minister, mayor of Toronto, etc. will address the conclaves and Wyly Grier, president of the Royal Canadian Academy, will open the show of mag. illustrations, covers, typography and make-up.

Sweeney's Legal Mixup

George H. Sweeney, publisher of the Pueblo, Colo., "Chieftain," is still tangled up with the law. Refusing to be sworn in a civil case where a party was suing him for $20,000, alleged to have been lost in an investment recommended by Sweeney, Sweeney was adjudged in contempt of court and sentenced to jail until he would testify.

Supreme Court ruled Sweeney in the wrong, so he went into court and was sworn in, but refused to answer the first question on the ground that it might incriminate him. This was regarded as Sweeney's precaution against possible federal prosecution on a charge of perjury. He signed a bond for a federal prisoner in which he admitted owning property valued at $10,000. But when the lawyers sought to collect the $20,000 judgment the writ was returned with the notation that only a very small amount could be found, something like $50.

The question of whether answering the question would have been incriminating was taken under advisement by Judge Vorhees, who is hearing arguments on the issue today (22) and will rule on it Saturday.

Billy DeBeck's Trip

Billy DeBeck, creator of Barney Google cartoon, is infoed as aiming for an around the world tour when his present 10-year contract with King Features runs out in a couple of months or so.

DeBeck will take the trip before beginning on another contract.

Jap Fan Writers

Shinichiro Kudo and Fukuichi Fukumoto, feature writers for the Osaka "Mainichi" and the Tokio "Nichonichi" respectively are in Hollywood doing a series of stories on production and picture personalities for their papers.

Both papers, under the same ownership, have a combined circulation of 2,500,000 daily.

Dorothea Antel
226 W. 72d St.
New York City
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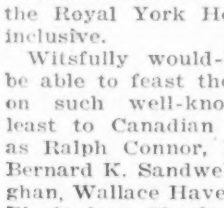
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PURITY UNQUESTIONED FOR HALF A CENTURY

News From the Dailies

(Continued from page 46)

next day, July 14, he is scheduled to appear in L. A. courts for retrial on charges of attacking Eunice Pringle, dancer, who was awarded $1,000,000 damages in the first trial several months ago. Pantages was convicted on these charges and sentenced to serve one to 50 years in prison, but gained a retrial.

Mrs. Riza Marks von Sternberg has been awarded her final divorce papers from Josef von Sternberg, who must pay his ex-wife $20,000 now and $1,200 monthly for five years.

In answer to a story printed in a New York paper, Mary Pickford denies that she and Doug Fairbanks are planning a divorce. Story stated that after the divorce each would wed another, Miss Pickford to become the bride of Buddy Rogers, and Fairbanks to marry an English beauty.

Rudolph Friml, composer, was ordered arrested following a complaint charging him with failure to provide for his 19-year-old daughter.

John S. Peters, film director, lost his suit against Tiffany Productions when Superior Court denied him $4,200 damages on charge that Tiffany refused to meet the terms of his contract in making "Cavalry," on which he was technical director.

Mary Nolan, actress, is sought by deputy sheriffs on a warrant from San Bernardino accusing her of passing rubber checks. Miss Nolan is believed to be in New York.

James H. MacDonald, former asst. superintendent at Pathe Studios, was given five years probation after pleading guilty to two counts of forgery growing from alleged studio payroll padding.

Christie Pictures Corp., Ltd., was granted a permit by the State Corporation department to issue 62,500 shares of no-par value common stock.

William Ayres, film extra, brother of Agnes Ayres, was slightly injured when the automobile in which he was riding crashed into a post. William J. Farrell, uninjured, was driving the car and swerved to avoid striking children in the street.

Michael Roomanoff gained a $10,000 reduction in his bail and is at liberty pending trial on charges of swindling a number of the Russian film colony and others in investment schemes.

Carter De Haven, actor, was awarded damages of $3,855.66 against Nacio Herb Brown, composer. De Haven charged he authored the lyrics for "The Doll Dance," and that he was promised one-half cent royalty on each of the 766,682 copies alleged sold.

Denying current rumors that she and William Wellman, film director, were married, Marjorie Crawford, aviatrix, said they would be married as soon as her divorce from Carl Crawford became final next December. Wellman's decree becomes final in August.

CHICAGO

Radio programs, denied prisoners in Joliet penitentiary since the riots of two months ago, have been restored. Now they will hear concerts on Wednesday and Sunday evenings and baseball games.

Justice Park Gardens in Justice Park and the Capitol cafe at 5426 N. Clark st., were raided by dry agents, who found beer and whiskey at both places. Those arrested were Peter Pauls and James Leppa of the Justice Park spot and Harry Pimocci and James Daley of the Capitol.

Mrs. Sonia Varcova Garcia won a technical k. o. over her pugilistic husband, Frankie Garcia, when awarded a divorce on the ground Garcia was bigamously married. Mrs. Garcia, dancer, said she found a notice in Garcia's pocket demanding his appearance in Los Angeles, where his wife, Nina, was suing him for divorce.

NVA Court Matter

(Continued from page 35)

charitable phase (with which there is general sympathy, especially on the Saranac end), is the NVA's failure to protect material and also the demise of the $1,000 death insurance.

It's the actors who are away from it all, out here, who have a better perspective on those two things. They see regularly how nobody's material is protected. Everybody cops from everybody else.

The death insurance thing, which the prosperous or working actor out here worries about only as regards his less fortunate confrere, is similarly seen through analytical eyes.

With a Desk

The veteran vaudevillian, worldly wise, also points out to the powerful V. A. F. (Variety Artists' Federation) in London, which has no expensive clubhouse, no useless branches in the provinces and no lounge rooms of any sort. From a simple desk in a modest London office the V. A. F. influences the profession at large, not only throughout the provinces, but into the colonies in South Africa, Australia and New Zealand.

Performers out here express surprise that they have been approached at all by Chesterfield or English. Hitherto they have been kept in the dark throughout.

No one seems to recollect here that a balance sheet has ever been issued by the NVA during the whole of its existence, nor has any member been honored by being approached or consulted regarding the election of its officers.

The recollection of the NVA clubhouse that is uppermost in the minds of the "poor artists" who did occasionally use the 46th street ornament is the managerial atmosphere which usually obtained there. The dining room was usually occupied by Keith booking office executives, prominent Keith agents and the immediate relatives and friends.

The commandeering of artists to stage "clown nights" for outsiders, at a couvert charge; the years of high-pressure orders to advertise in benefit programs; enforced "advertising" in the "Vaudeville News," Albee's personal house organ; as well as the obligation to buy and dispose of the annual NVA benefit tickets, has left performers out here cold to Chesterfield.

Talking about an elephant never forgets, the detailed revival of the sundry petty annyances which must have rankled in the memories of vaudevillians are revived with all too vivid recollection.

A Letter

Chesterfield's letter to the local vaudevillians:

We wish to make public a few facts for those who are interested in the welfare of the National Vaudeville Artists organization. To begin with, when we came into this club we were saddled with a debt of $700,000, and have paid off more than $400,000 of same. It costs us $708 a month for rent, plus taxes, and this rent and taxes must be paid whether the clubhouse is closed or not. We received word to close the club and turn the actors out, as Mr. Casey said that he did not want to have a place for actors to sit around in that we could take a room in the Vaudeville Managers and conduct our business from there.

I do not believe that it is necessary for any manager, or group of managers, for that matter, to give charity to actors. The actors are entitled to humane consideration and are also entitled, in view of the fact that his activities are so short lived.

We wish to explain to all actors who are now in the picture game, and who were formerly connected with the N. V. A., what they may anticipate if the control of the N. V. A. passes into the hands of the managers.

This move on my part was not for myself, but in order to protect the artists' future. The idea of certain groups of managers that the actor gets too much salary was one of the prime reasons why this move of mine was started. The actor is not getting too much money, due to the fact that he works so little when work is presented.

I am happy to say that the N. V. A. will eventually be bigger than it has ever been and its field and scope will encompass more people who need its protecting arms.

Henry Chesterfield.

HOLLYWOOD

and Los Angeles

"Variety's" Office, 6282 Hollywood Blvd., at Vine St. (Taft Bldg.)
Phone Hollywood 6141

Charles Ver Halen returns to Carthay Circle in charge of press campaigns after being out for one picture.

Replaces E. A. Patterson, who leaves Fox-West Coast to handle studio publicity for Fox.

George Caldares, Tiffany exchange manager, has resigned and will take a vacation before seeking new connections.

Elmer Benjamin, Sono-Art and World Wide branch manager for the past two years, adds Tiffany.

Lobby divertissement being offered at the Fox Wilshire, Beverly Hills, where a miniature organ is set up and miniature musicales by a trio composed of Roy Medcalf at the manual; Jack Malman, violin, and Ruth Parker, vocalist.

Kirk and Lawrence, comic cowboy act, rejoined Fanchon & Marco's "Vacation Days" Idea at Denver last week. Ted and Al Waldman join the "Topical Tunes" Idea in Atlanta for the final four weeks of the unit.

Although receiving $37,000 insurance for the recently burned Sunbeam theatre in Compton, Fox-West Coast is taking a loss of $80,000. It has sold the house to Lustig & Bernstein and is reported planning to build a neighb deluxer down the street.

"Greeks Had a Word for It" goes into the Belasco July 1 following "Vinegar Tree." Dorothy Hall comes here for her original part.

Summer heat caused Oscar Oldknow to call off Monday luncheon meetings of Fox-West Coast managers and execs held at Fox studio. Confabs were to find out what was wrong with show biz.

Bruce Fowler and Bud Lollier, respectively, personnel and tax head of Fox-West Coast, are on an inspection tour of theatres in Washington and Oregon.

Numbers for the "Nine o'Clock Revue," starting at the Music Box July 16, are being staged by Eddie Prinz and Eddie Diamond. Will Jason and Val Burton are scoring, with book by Harry Sauber and several free lances.

Complete cast is: Eddie Lambert, Julian Eltinge, Al Herman, Eddie Borden, Ernest F. Young, Milton Halpern, Julian La Faye, Gordon Smith, Eddie Tamblyn, Joe Morrison, Gilbert Wilson, Mark Adams, Ted and Sally, June Summer, Frankie Heath, Dee Loretta, Babe Morris, Carol Wines, Tut Mace and Max Fisher's orchestra. All are paying on percentage.

Opening in Portland last of July, Theda Bara will go on tour with "Fata Morgana" through the northwest, playing four weeks of splits and one night stands. Good business for a two weeks run at the Fulton, Oakland, decided the stock producers, Edward Hogarty and W. B. McCurdy, on making the tour.

With "Irene" now in his El Capitan, Henry Duffy has another musical, "Oh Boy," set to follow. Joe Santley, Ivy Sawyer and Zelma O'Neil have been engaged for leads, starting July 6. "Irene" goes into the Alcazar, San Francisco, the same date.

Deposit of $10,000 put up by J. J. Franklin to take over the Vinnicof interest in the Million Dollar theatre here, the Strand, Long Beach, and five other neighborhoods in in L. A. was returned by Vinnicof, who changed his mind. Deal now cold.

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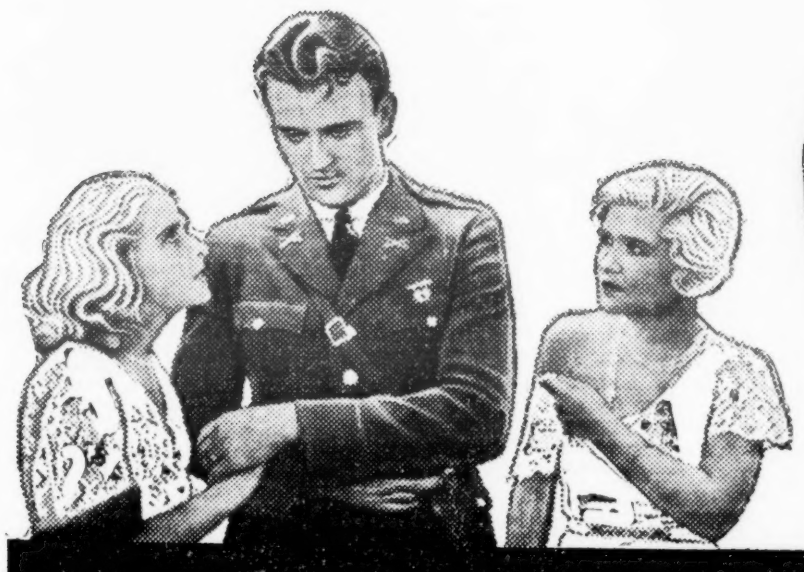

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